

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JUNE 14, 1922

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

TWO TRIANGLE SONG AND DANCE HITS

SUEZ

By **PETER DE ROSE, FERDIE GROFE and WILL PANCOAST**

A BEAUTIFUL LOVE SONG OF THE ORIENT. A GREAT FOX TROT. JUST THE SONG FOR HIGH-CLASS SINGING ACTS. EXCEPTIONAL FOR DUMB ACTS. A GREAT DANCE ORCHESTRATION ARRANGED BY FERDIE GROFE, PAUL WHITEMAN'S ARRANGER AND PIANIST

HAWAIIAN NIGHTINGALE

By **ANNE HAMPTON and VAUGHN DE LEATH**

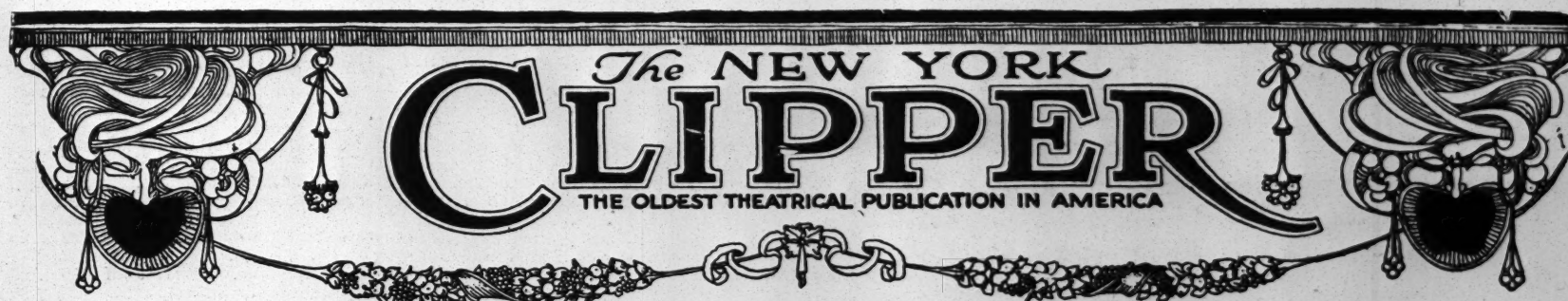
A BEAUTIFUL WALTZ OF UNUSUAL HIGH-CLASS VALUE. A MARVELOUS SONG FOR ANY REAL BALLAD SINGER. 100% FOR HARMONY AND JUST THE THING FOR DUMB ACTS

COPIES AND ORCHESTRATIONS OF THESE NUMBERS SENT UPON REQUEST

**1658
BROADWAY
NEW YORK**

TRIANGLE

**MUSIC
PUB.
CO.**



Copyrighted, 1922, and published weekly by the Clipper Corporation, 1658 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under act of March 3, 1879

Founded by
FRANK QUEEN, 1853

NEW YORK, JUNE 14, 1922

VOLUME LXX—No. 19
Price Fifteen Cents, \$5.00 a Year

MUNICIPAL STOCK CO. OPENS SEASON IN INDIANAPOLIS

**City Forms Company and Pays Cast of Professionals from Taxes
—Free Shows Given in Open Air—Bedroom Farces
and Suggestive Plays Barred**

INDIANAPOLIS, Ind., June 12.—The Indianapolis Municipal Players, a stock company composed of professional players, paid out of city taxes opened their season last week at Brookside Park, where an open air theatre, seating 2,500, has been established and free shows given.

G. Carlton Guy, who for years had his own stock company on the road, is director of the players, having been appointed assistant director of recreation by Mayor Lew Shank, early in the year.

A block of 1,000 seats are reserved each night and tickets are in turn distributed in various parts of the city through drug stores, groceries and other neighborhood centers.

The opening bill was "The Man From Home," the Booth Tarkington play, and the author whose home is here contributed the royalty for the performance by way of giving the show a send off.

In the company are besides Mr. Guy, Jean Selkirk, Elsie Fowler, Irene Daniels, Bert P. Merling, Jackson Murray, Art. E. Walton, Larry Fletcher and Earl Crook.

Performances are given five nights a week, Saturday and Sunday nights there being no show given.

In discussing the new plan to give free shows Mayor Shank said: "The city is not going into the theatrical business in competition with the established playhouses. Our idea," he said, "is simply to present during the season when legitimate theatres are closed, plays of the kind everybody can enjoy, and if the company can give an hour or so of entertainment to the people who throng the parks, largely because they have no other place to go during the hot months, the company will have accomplished its purpose."

"We are not concerned in the uplift of the drama or anything of that sort. All we aim to do is to provide entertainment. Bedroom farces will be taboo. The plays will be the old fashioned honest-to-goodness ones in which the hero always triumphs and the villain gets his just deserts."

Enormous crowds witnessed the play all last week, indicating that the plan is already an assured success.

The city authorities declare that the amount of money spent for the entertainment of the people in this manner is in reality an excellent investment.

"FOLLY" SPECS BOUGHT TOO MANY

Some of the ticket speculators who plunged heavily on the Ziegfeld "Follies" tickets for Tuesday night, the second performance of the show, were caught with some of their merchandise on their hands and were offering tickets in front of the New Amsterdam Theatre at 8.45 P. M. for less than half of what they had cost.

They were offering \$4.40 orchestra tickets for \$2.25 and balcony seats for \$1.50.

Despite the fact that the law forbids ticket hawking on the streets, they are still up to their old tricks. A few doors away from the Music Box Theatre, almost since the opening of the show ticket specs have been dragging customers in from the street to a small store where the actual selling took place.

Others are also continually hanging around the doors of the theatres that happen to be doing a good business.

CHORISTERS JOIN EQUITY ASSN.

St. Louis, Mo., June 12.—Ninety amateur people in the chorus of the St. Louis Municipal Opera Company, which gave its first performance last week, joined the Chorus Equity Association on the opening night, when interviewed by Frank Dare, the Chicago representative of Equity. Most of the principals in the company are professional, and it was felt by Equity, and agreed to by the amateur chorus people, that since they were taking the places of men and women who earn their living by working in choruses, they should support the association, which is working for better conditions in the show business.

FOUR "LIGHTNIN'S" GOING OUT

CHICAGO, Ill., June 12.—John Golden, the producer of "Lightnin'," has abandoned the idea that only Frank Bacon can play the leading role in the production, and the latest to join the ranks of those who will play the leading role in "Lightnin'" next season is Thomas Jefferson, eldest son of the late Joseph Jefferson.

The list now includes Frank Bacon, who originated the part, Milton Nobles and Banks Winter. Jefferson has acted for many seasons in his father's "Rip Van Winkle," a role which Bacon has frequently urged to undertake. It is possible that he may appear in that play yet.

Mr. Golden is planning to send out as many companies of "Lightnin'" as is deemed advisable next Fall, having decided that it is hopeless to wait until such time as Bacon and his company might get around.

CIRCUS PERFORMER INJURED

OTTAWA, Can., June 12.—Louise Stoakes, trapeze performer with the Hagenbeck-Wallace circus, missed her footing during her performance on Wednesday night and fell twenty feet to the ground, badly injuring her back.

She is now in St. Luke's Hospital where an x-ray examination revealed that one of the vertebrae was broken. Physicians say that an operation is necessary.

GET ROOSEVELT THEATRE

CHICAGO, June 12.—The Roosevelt Theatre, on State street, has been taken over by Balaban & Katz, who own the immense Chicago Theatre. The Roosevelt will continue in its present picture policy.

"HOLLYWOOD FOLLIES" CLOSES

CHICAGO, June 12.—"Hollywood Follies," the Will Morrissey show which opened at the Playhouse, closed suddenly on Saturday night. Lester Bryant, lessee of the Playhouse, and Roscoe Ails, who was featured in the production, are said to have lost a little money on the production. Morrissey produced the show and Ails wrote the book.

The cast of the "Follies" included Will Morrissey, Margaret Marsh, a picture actress, Josef Swickard, Kate Pullman, Roscoe Ails, Francis Renault, Peggy Worth, Joseph Regan, Prosper and Merrit, Alberta Curliis, Joe C. Amith, Lee Armstrong and Charles Curtis.

The cast worked upon a co-operative basis while the chorus was paid a regular salary, a bond having been put for the payment of them.

Morrissey at first planned to put on a non-Equity show, but the actors' organization stepped in and insisted that the cast be all Equity and the bond for the chorus girls' salaries be put up.

GILLMORE AT LABOR CONVENTION

Frank Gillmore, executive secretary of the Actors' Equity Association, left on Sunday for Cincinnati, where he will attend the national convention of the American Federation of Labor as the official representative of his organization. Weighty matters will be decided on at this convention with reference to Equity's closed shop policy, it is believed.

Harry Mountford, secretary of the American Artists' Federation and head of the Four A's, which holds the charter under which all professional theatrical unions are organized, is also attending the convention, which opened on Monday and will last for two weeks.

PRIMA DONNA SUES LEADER

Olga Cook, prima donna in "Blossom Time," brought suit last week against Oscar Radin, orchestra director for the Ziegfeld "Follies," for \$500, which she alleges she loaned to him but which was never repaid. The papers in the action were filed in the Third District Municipal Court. Radin formerly conducted the orchestra for "Blossom Time."

FIRE IN STATE-LAKE BLDG.

CHICAGO, June 12.—The police reserves were called out Thursday at noon to handle the crowd attracted to the State Lake Theatre building by a fire in a waist shop on the third floor. At the time the theatre was filled with amusement seekers who were not aware of the fire. The flames caused a damage of more than \$15,000.

SHILDKRAUT OUT OF "LILIOM"

CHICAGO, June 9.—Joseph Shildkraut has been out of the cast of "Liliom" all of this week, due to a sudden physical and nervous breakdown. His part is being played by Harold De Becker, understudy.

NEW HOUSE FOR SAN ANTONIO

SAN ANTONIO, Tex., June 12.—W. J. Lytle will erect a new theatre at this city, which is to cost approximately \$1,000,000. The house when completed will play vaudeville and road attractions.

DITTRICHSTEIN PICKS HIT

SAN FRANCISCO, June 12.—"The Mountebank of Emotions," a comedy in three acts by Ben Hecht, was given its premiere in the Century Theatre last week by Leo Dittrichstein, who scored his usual hit in the role of a lover. The play, which is the first full length effort of the author, was written expressly for Dittrichstein, and concerns a man who thinks he is a great lover when in reality he is but making a poor attempt at it.

The story is that of one Felix Tarbel, who poses to himself as well as the world at large, as a great lover and author also. He is gifted with the power to interest most any woman in himself, and though meaning no harm, he generally took all and gave nothing in return. On at least one occasion, he proves a coward at the crucial moment and fails to go through with a liaison. In one of these scenes he climbs out of the woman's Oriental apartment, down the fire-escape, with little apparel on and catches cold as a result.

The one person in the world for whom he retains any semblance of respect or love is his wife and he returns one day to find that she is about to leave with another man. In the end he bids her a sort of perfunctory farewell and goes to bed sneezing as a result of the cold he caught sneaking out of a woman's apartment.

Dittrichstein gave the play a fine production, and selected an excellent cast to support him. Mr. Dittrichstein's rendition of the unconscious egotist was perfect and too much cannot be said in praise of his work. The play itself is well written and highly amusing, although there are some who took unkindly to the strong language used now and then.

Others in the cast with Mr. Dittrichstein did unusually well.

Frances Underwood gives the best performance so far of her efforts here. In the role of a romantic actress who is determined to win the great author at any cost, she cannot be commended too highly for the admirable manner in which she handled the risqué moments. Florence Short was satisfactory as the wife, and Catherine Carter as the catty friend was excellent. Clara Macklin as the newspaper interviewer did as well as any of her colleagues, and Albert Morrison as her dissolute husband also shone. Hugh O'Connell as a fly theatrical agent and Curtis Carpe as the manager, and the rest of the cast all did fine work.

"SUE DEAR" COMING INTO N. Y.

"Sue Dear," the Bide Dudley musical comedy which was tried out several weeks ago is coming into New York and will open at the Times Square Theatre early in July.

The book of "Sue Dear," is by C. S. Montagne, the lyrics by Bide Dudley and the music by Frank Gray.

The show opened at Stamford, Conn., on April 28, after which it played in Atlantic City and Baltimore. It closed shortly after and has been rewritten.

CALHOUN THEATRE SOLD

MINNEAPOLIS, Minn., June 12.—Finkelstein & Rubin, owners of many theatres in this part of the country, have acquired the Calhoun Theatre, at this city, and will remodel and renovate the house during the Summer months, opening it early in September with vaudeville and pictures.

U. S. JUDGE TO DECIDE EQUITY P. M. A. FIGHT ON STOCK QUESTION

**Right of Stock Managers Who Belong to P. M. A. to Operate on
Open Shop Lines to Be Decided—Judge Hand Asked to
Act as Referee in Jessie Bonstelle Case**

The Equity-Producing Managers' Association dispute over the right of stock managers belonging to the latter organization to operate along open shop lines while obtaining all the terms of the Equity Shop stock contract, which has been pending arbitration since January, will be finally decided within the next two or three weeks, Judge Learned Hand, of the United States District Court having been asked last week to act as referee. This issue, which is admitted by both organizations to be tremendously important, arose when Jessie Bonstelle, the only stock manager in the Producing Managers' Association, organized and opened a stock company in Providence last January without signing Equity Shop contracts, but engaging her people to perform all the terms and conditions of that contract.

Miss Bonstelle, who also operates stock companies in Buffalo and Detroit, joined the P. M. A. early in the season just closed when she produced, in conjunction with the Shuberts, "The Triumph of X," at the Comedy Theatre in New York. Later, when the P. M. A. made new classifications for stock, touring and repertoire managers at reduced fees and dues, she came in under the stock class.

The Equity stock contract, which provides for Equity Shop, allows ten performances each week and the furnishing of all gowns and other wearing apparel by the actors, while the P. M. A. Equity contract allows only eight shows each week and provides for the supplying of all gowns by the management. No stock company can afford to operate under the terms of the P. M. A. contract and Equity insists that Miss Bonstelle live up to these terms unless she agrees to work under the terms of the standard Equity Shop stock contract.

When Jessie Bonstelle prepared to open her stock company in Providence she was made aware of the Equity stand on the matter, but Equity allowed her to open, as she had already expended several thousand dollars in theatre rent, billing and advertising. She opened the week before last, appearing in the company the first

week personally, but did not operate according to the terms of the P. M. A. contract, the company playing nine shows without extra pay and furnishing their own gowns and other apparel.

Equity informed the Producing Managers' Association that Miss Bonstelle would either have to live up to the exact terms of the P. M. A. contract or those of the Equity stock contract, in which latter event she would have to become a member of Equity if she appeared personally with her company. The P. M. A. took up the Equity demand last week and took the stand that stock managers have the right to the regulation stock terms without submitting to Equity Shop. They claim that Equity is breaching the basic agreement by its stand. It was first planned to take legal action against Equity on these grounds, but as there is an arbitration clause in the agreement it was decided to arbitrate the matter. The P. M. A. chose a committee of three, Winthrop Ames, Charles Coburn and William Harris jr. to take charge of the matter.

Miss Bonstelle has signed no contracts with her Providence company, but made arrangements with the actors to play nine performances each week at the agreed upon salaries. George Nicolai, secretary of the P. M. A., had made arrangements with Equity whereby Miss Bonstelle would have to pay for this extra ninth performance, but Miss Bonstelle repudiated it, declaring that she had already got her company to agree to pay the full nine without extra pay.

The results of the arbitration or possible legal proceedings will have a great effect upon the stock and "rep" situation, as in the event that it is decided in favor of P. M. A. stock managers would undoubtedly flock in large numbers to join the managers' organization as they would be able to give them the same terms as Equity without having to accept Equity Shop. At present no stock managers, excepting Miss Bonstelle, have accepted the P. M. A. reduced fee offer, simply because it was disadvantageous to them to operate under the terms of the P. M. A. contract.

BIG MUSIC HALL FOR FRISCO

SAN FRANCISCO, June 12.—San Francisco will soon boast of a great musical hall similar to the New York Hippodrome, the Olympic in London and the Folies Bergere of Paris.

The Arcadis Dance Pavilion will be remodeled by the owner, Abel Ortiz, into an arenic auditorium with a seating capacity of 3,000 at a cost of \$220,000. The stage accommodations will be sufficiently large to produce gigantic spectacles, pantomime and pageants, etc. Popular Sunday morning concerts are to be given weekly.

The present building was built in 1914, and is in fairly good condition.

EQUITY WARNS CHORUS MEMBERS

Some of the contracts which Shubert unit producers are issuing to chorus people calls for an option upon their work for the season of 1923-1924. The contracts also state that the chorus is to work either in vaudeville or in musical comedy.

The Chorus Equity Association is warning its members to consult the officials of the organization before signing such contracts.

"VILLAGE FOLLIES 1920" CLOSES

"The Greenwich Village Follies of 1920" company returned to New York last week, having closed in Duluth, Minn., the week before last. This company, which was headed by Savoy & Brennon, played over ten months on tour. The show had a moderately successful season.

EQUITY PLAYER SEATS AT \$2

Joseph Santley has been appointed to head the committee which will get seat subscribers for the Equity Players, Inc., season, which commences in September. This work is in the hands of twenty captains, each of whom will have twenty workers under him. The seat subscribers will pay \$22 for two seats to each of the five productions which Equity Players will make next season. This makes the price per seat, including tax, \$2.20.

Walter Pritchard Eaton, well known writer and critic, has accepted the invitation to serve on the Advisory Play Reading Committee, which will select the plays to be presented by Equity Players, Inc.

KEEP THE WALNUT OPEN

PHILADELPHIA, June 12.—The Walnut Theatre, at which "Letty Pepper" closed last Saturday, opened on Monday of this week with "A Romance of Youth," starring Carol McComas, which had its premiere in Atlantic City last week. The play is by Myron C. Fagan and is presented by Wallace Munro. The Walnut Theatre is the only legitimate house open here and an attempt will be made by the management to keep it running during the summer months. The Wednesday and Saturday matinees are to be given at 50 cents to \$1.

HARRIS SHOWS FOR CORT

By an arrangement made last week, between Sam Harris and John Cort, Sam Harris will next season supply the Cort Theatre with attractions.

MET. OPERA HOUSE MAY BE SOLD

The owners of the Metropolitan Opera House will be asked to sell their building, give the proceeds to the general fund for the creation of the proposed music and art center in New York and merge the identity of the Metropolitan Opera Company with the new organization, it was stated by Philip Berolzheimer, City Chamberlain, last week. The music and art center project is being urged by Mayor Hylan and other city officials. It is planned to erect buildings at a cost of \$15,000,000, which is to be raised by subscription, upon a plot of ground to be donated by the city. The plan now under consideration by the city authorities is to give a site at Fifty-ninth street and Seventh avenue, extending for 300 feet on either side of Seventh avenue down to Fifty-seventh street, Seventh avenue to be closed for that distance. This site would cost the city at least \$15,000,000, it is estimated. Before the project can be actually started more than \$25,000,000 will be needed, besides the site, for the building operations and for an endowment fund.

Mr. Berolzheimer stated that the policy of management of the music and art center would be conducted by a board of trustees, after the manner of the Metropolitan Art Museum.

Mayor Hylan will discuss the project on Tuesday night at a banquet to be tendered Edwin Franko Goldman at the Waldorf-Astoria. Mr. Goldman provides the music for the city's open-air concerts.

MILLER CLOSES AT COLUMBIA

SAN FRANCISCO, June 12.—The Henry Miller Company closed their five-week season at the Columbia Theatre, which proved one of the most prosperous seasons, particularly under present circumstances. With admission prices at \$3.00 top with war tax added the Columbia Theatre played to big business, and on many occasions it was necessary to remove the orchestra. The last week the house was completely sold out, including the orchestra pit, at the matinee as well as evening performances.

"La Tendresse," which was presented last week, could easily have run for two more weeks. The receipts for the show reached the \$25,000 mark.

The Miller company moved to the Oakland Orpheum for a week's stay, and judging from the advance sale, a record-breaking business is expected.

ALL COLORED SHOW COMING IN

"Going Up," the new all-colored cast show in which J. Homer Tutt and Salem Whitney are featured, is this week playing at Philadelphia and the following week will be seen in Atlantic City. After that the show is to be brought into New York and negotiations for a Broadway house are under way.

Following the success of "Shuffle Along," the colored cast shows have become very popular and a genuine demand for them exists.

"Going Up" is a singing and dancing show combined with comedy and has met with success in a number of cities despite the lateness of the season.

GRIFFITH MAKING NEW PICTURE

Some new faces will be seen in D. W. Griffith's next picture. Besides Carol Dempster there will be Porter Strong, Henry Hull, C. H. Croker-King, the star of "Bulldog Drummond"; Morgan Wallace, Margaret Dale, Frank Wunderlee, Frank Sheridan and Irma Harrison.

The picture will be in seven reels. Mr. Griffith has already begun the active filming of the opening scenes, but the picture has not yet been named.

NEW HOUSE FOR LONG ISLAND

Ward and Glynn, who now own and operate the Alhambra Theatre, Brooklyn, and the Astoria Theatre, at Astoria, Long Island, will build a new house at Jackson Heights, Long Island, that will have a seating capacity of 1,800, and will play vaudeville and pictures. The Alhambra and the Astoria also play vaudeville and pictures, booked through the Fally Markus office.

SHUBERTS WANT TO KEEP ASTOR

The Astor Theatre, Inc., of which corporation Lee Shubert and Frank J. Goddard are the principal members, was granted a temporary injunction in the Supreme Court last week, restraining the Longacre Square Theatre Company from ousting the present tenant from the Astor Theatre, and from accepting other bids until the action to compel the landlord to execute a new lease is decided.

Lee Shubert, president of the Astor Theatre, Inc., which has held the Astor Theatre since 1916, when it was obtained from Cohan and Harris, charged that the Longacre Square Theatre Company, which controls the ground lease of the theatre, is attempting to hold up the Astor Theatre, Inc., for an unreasonable increase in rent when the lease expires in September. He said that notice was given the landlord several months ago that the tenant would renew the lease, and demanding, under the terms of the lease, that it be notified of all bids for the property, in order that such bids may be met by the old tenant, which had been paying \$38,000. No reply was received, but on May 18th an advertisement was inserted in theatrical papers stating that the lease of the Astor was to be disposed of. According to Mr. Shubert, this was the first time in his experience of twenty-five years that such a course had been taken.

An arrangement was made for a conference with the directors of the landlord corporation, which was attended by E. R. Thomas, one of the directors. It was shown that other bids were submitted as follows: George M. Cohan, \$75,000; William Hurlburt, \$85,000; Harry A. Levey, \$90,000; Select Pictures, \$90,000; and J. Austin Fynes, a broker, \$85,000. The tenant claimed that Cohan's bid was the only real one, and insisted that the others should not be considered.

The tenant has been notified by the Longacre Square Theatre Company that it has failed to observe the conditions in the clause regarding the renewal of the lease, and that its offer to meet any legitimate bid would not be accepted.

HEAT HITS CHICAGO SHOWS

CHICAGO, June 10.—The first warm spell of the summer is playing havoc with the attractions here. The attendance at all the theatres has fallen so low that it is probable only a few of the shows now playing will be able to hold out, if the hot weather continues.

Tonight will see the closing of "The O'Brien Girl" at Cohan's Grand. Tomorrow evening Donald Brian in "Garison and the Girls" will open there for a summer engagement.

Other shows now holding the boards are: Molly Darling at the Palace; Pauline Lord in "Anna Christie"; "For Goodness' Sake"; "The Hotel Mouse" with Frances White and Taylor Holmes at the Apollo; the return engagement of "Irene"; "Liliom," which moved over to the Great Northern last week; "Just Married," at the La Salle; "Lightnin'," with Frank Bacon and "Lilies of the Field" at the Powers.

GRISMER LEFT \$75,000

SAN FRANCISCO, Cal., June 12.—According to the will of the late Joseph R. Grismer, actor and manager, who died in New York recently when struck by a trolley car, which was filed for probate here last week by W. W. Watson, attorney, he left an estate in California valued at \$75,000. His widow, Olive, is bequeathed \$50,000, and the remainder is divided among relatives.

Attorney Watson asked the court for letters of administration, being named as executor.

WYNTERS STOCK CO. MOVES

WHEELING, W. Va., June 12.—The Charlotte Wynters Stock Co., which for several weeks has been playing at the Court Theatre, has moved to the Victoria, the Keith house on Main street. The reason for the transfer was given as the expiration of the company's lease at the Court.

The bill for this week is the musical comedy "Canary Cottage."

HOT WEATHER DRIVES FIVE BDWY. SHOWS TO STOREHOUSE

Twenty-nine Still Remain to Fight for Summer Business—Half of Them Rated as Hits—Indications That July 1st Will See Less Than a Dozen

Last week's hot weather drove five plays out of the running, leaving a total of twenty-nine attractions to begin the present week. Almost half of these twenty-nine are the shows which are rated as hits. Of the rest, fourteen are listed on the cut-rates. One new show, "Raymond Hitchcock's Pin Wheel," is scheduled to open on Thursday night.

The shows which closed on Saturday night are, "The Rose of Stamboul," "To the Ladies!" "The Blushing Bride," "The Nest," and "Fanny Hawthorne." Advertisements last week stated that "The Rose of Stamboul" would close on Saturday of this week, June 17th, but last week's torrid spell cut the business so badly, down to about \$10,000, that it was decided to close right off. It had been running on a week to week basis, the regular two weeks' notice having been posted about a month ago, so there was no hitch in the closing. This show is announced to open again at the Century or possibly a downtown house in August.

Two other shows are to close this Saturday, "The Bronx Express," and "The Truth About Blayds," and others may close at the same time, if the hot weather and consequent poor business continues.

On Monday business picked up a bit, due to the change in the weather, the rain and storm of the day before cooling off the city to a measurable degree.

A number of other shows will probably close within two or three weeks, and July 1st will see hardly any more than a dozen shows still running. "Up the Ladder," at the Playhouse, "Six-Cylinder Love," at

the Sam H. Harris, and "The Rubicon," at the Hudson, may close next week.

Unlike last summer, when there were a number of motion pictures playing to good business at Broadway legitimate theatres, the two pictures at present running at the Apollo Theatre and the Lyric Theatre, "Silver Wings," and "Nero," are getting but little attention from the public. In the case of "Nero," this is more or less surprising, as it was given a rousing reception by the daily press, which boosted it up to the skies. Both pictures are produced and presented by William Fox.

The plays which still continue are: Ziegfeld's "Follies," at the New Amsterdam; "A Pinch Hitter," Miller's; "The Perfect Fool," Geo. M. Cohan; "Kiki," Belasco; "Six-Cylinder Love," Harris; "Captain Applejack," Cort; "The Rubicon," Hudson; "Music Box Revue," Music Box; "Good Morning, Dearie," Globe; "Shuffle Along," 63rd Street Music Hall; "Make It Snappy," Winter Garden; "Red Pepper," Shubert; "The Goldfish," Maxine Elliott; "Up the Ladder," Playhouse; "The Hairy Ape," Plymouth; "Cat and Canary," National; "The Dover Road," Bijou; "Kempy," Belmont; "Lawful Larceny," Republic; "Chauve-Souris," Century Roof; "Blossom Time," Ambassador; "Bronx Express," Astor; "Truth About Blayds," Booth; "The First Year," Little; "He Who Gets Slapped," ("From Morn to Midnight" on Monday and Tuesday of this week), Garrick; "The Bat," Morosco; "The Charlatan," Times Square; "Abie's Irish Rose," Fulton; "Partners Again," Selwyn.

BOSTON BUSINESS POOR

BOSTON, June 12.—The heat wave has at last struck this city and the two legitimate theatres which have up to date been doing an excellent business received a bad bump during the past week.

"Sally" which had been playing to capacity at the Colonial dropped off considerably and this in combination with the big cast and its large salary indicates that the run of the big New York hit will end in two or three weeks.

George M. Cohan, in "The Tavern" at the Tremont is, considering the heat doing well and with the small operating expense of "The Tavern" is making money. He will in all probabilities close in two weeks, not so much on account of the light business, but his production plans are being held up by the Boston engagement. He has several plays which he is to send out early next season and his return to New York is imperative. He has to get a play ready for the Hudson which he leased early this spring and also a show for another Broadway house for which he is negotiating the lease of which will probably be closed within the next week or ten days.

The Boston engagements of three musical plays, among them being "Sally" kept Mr. Cohan from producing "Kitty Kelly" at the Tremont as he had planned and in order to protect his lease on the house he went over and played the lead in "The Tavern" which scored such a success that he had been there ever since. Just what his plans for the musical show are, he will decide within the next week. "Kitty Kelly" will probably open at the Tremont on July 31st.

"FOLLIES" NOW STOP AT 11:30

The running time of the Ziegfeld "Follies," which did not finish until around 1 a. m. last Monday night when it opened at the New Amsterdam Theatre, was trimmed all through the week, until on Friday night the show was over at 11:30. It will probably stand as it is during the remainder of the run.

NORWORTH SUED FOR DIVORCE

The wife of Jack Norworth, Mary Johnson Norworth, who was named as co-respondent by Nora Bayes in her successful divorce suit against Norworth several years ago, is now suing Norworth herself for marital freedom.

In the papers filed with the New Jersey Supreme Court, Mrs. Norworth alleges desertion and asks for the custody of the couple's two children, John, six, and Edward, seven. At the time when Bayes and Norworth were at the height of their fame as a vaudeville act, in 1912, Miss Bayes caused a sensation in theatrical circles by suing Norworth for divorce and naming Mary Johnson as co-respondent.

Miss Bayes and Norworth made the acquaintance of Miss Johnson while on tour through California and Miss Bayes placed her in a Broadway show. A short time later Miss Bayes accused Norworth of being intimate with the girl.

Miss Johnson and Norworth were married in California, in March, 1913.

JESTER PRODUCTIONS, INC., STARTS

ALBANY, N. Y., June 12.—Application for the issuance of incorporation papers was made today by the Jester Productions, Inc., capitalized at \$20,000, all paid in. The incorporators are Edgar Dudley, Charles L. Kahn and Lyman Hess. Jester Productions, Inc., will operate a unit show in Shubert vaudeville next season, to be known as "Rip Van Winkle, Jr."

Edgar Dudgey is a New York theatrical agent. Mr. Kahn and Mr. Hess are the attorneys for the concern.

MUSIC MANAGERS ELECT OFFICERS

The annual meeting of the National Musical Managers Association, consisting of musical booking offices in New York and other cities, was held at the Republican Club last week. The following officers were elected: President, Loudon Charlton; first vice-president, R. E. Johnson; second vice-president, Daniel Mayer; treasurer, Milton Aborn; and secretary, Miss Catherine Bamman.

SUE FOR AUTO ACCIDENT

Dorothy Raymond, a burlesque artist, and Joseph Hoffman, also in burlesque, filed separate suits last week for \$1,000 against John Daley, of No. 200 E. Sixty-first street, for personal injuries and loss of employment alleged to have resulted from an accident which occurred on March 27th when a taxicab in which they were riding was struck by Daley's automobile at the corner of Sixth avenue and Thirty-eighth street. The papers in the two actions were filed in the Third District Municipal Court through Attorney Samuel G. Litwin, of No. 1540 Broadway.

Mr. Litwin stated that Miss Raymond was returning uptown at the time of the accident, in company with Mr. Hoffman and Michael Kelly, burlesque producer, and Mrs. Kelly. Daley's car struck their taxi just as they were crossing Thirty-eighth street on Sixth avenue. Miss Raymond was seriously injured, he stated, being forced to remain in bed for over three weeks and losing a theatrical engagement for which she had already been signed. Hoffman was also injured, Attorney Litwin said.

"SPICE OF 1922" OPENING

"Spice of 1922," the Armand Kaliz revue, will open in Atlantic City at the Apollo Theatre on Monday night of next week. Following a week's engagement at the seaside resort the piece will be brought into New York, probably to play the Astor Theatre as "The Bronx Express" now playing at that house, closes on Saturday night.

"Love and Kisses" may go into the Astor instead of the "Spice" show and if so it will open at the Casino.

Valeska Suratt is featured in the cast, which includes Georgie Price, Adele Rowland, James Watts, Jane Richardson, Armand Kaliz, Flavia Arcaro, James C. Morton and Berge and Grace.

"MOLLY DARLING" NOTICE UP

CHICAGO, June 12.—"Molly Darling," the Megley-Moore production which is playing at the Palace Theatre, may close this week, notice having been given the company last week. The show lacked comedy mainly, and was without a strong enough prima donna the first two weeks of its run. Delyle Alda was originally signed for the role, but was not able to open until two weeks ago.

NEW PLAY FOR CARILLO

"Mike Angelo," a new play, will be tried out in the near future by Leo Carillo. He will take the piece to the coast, where it will be tried out in one of the Morosco houses.



DAN DOWNING

For the benefit of those who are curious to know what this fellow looks like this is the best likeness of the gentleman we could secure.

SHUBERT-KEITH SUIT UP

SYRACUSE, N. Y., June 12.—Lee Shubert arrived here on Sunday night to personally direct the trial of the \$1,000,000 suit against the B. F. Keith interests in which breach of a contract made eleven years ago between the Keiths and the Shuberts is alleged. This is Lee Shubert's first visit to Syracuse, his home town, in many years. Accompanying him were Joseph Rhinock, William Klein, general counsel for the Shuberts, and Elon R. Brown, former senator, of Watertown, N. Y., and famous as an attorney. E. F. Albee, Maurice Goodman, general counsel for the Keiths, and ex-Senator J. Henry Walters are expected to arrive here on Tuesday for the trial.

The trial of the Shuberts' action will start this week, as Justice Cheney of the Supreme Court last week granted the request of the Keiths that it no longer be delayed.

The Shubert action, which dates back to 1909, at which time the alleged contract was made with the Keith interests upon which the claim for a half-interest in the Keith's local holdings is based, has as plaintiffs Sam S. and Lee Shubert, Inc., the Grand Opera House Company of Syracuse and Lee Shubert, individually. The persons and corporations named as defendants are Edward F. Albee, the United Booking Offices of America, the K. A. K. Amusement Company and the B. F. Keith Syracuse Corporation.

The Shuberts allege that in 1909, when they operated under lease the Grand Opera House here, they contracted with the Keiths to rent them the house for a period of years for the latter interest's vaudeville in Syracuse. This contract specified that the Keiths would not have another vaudeville theatre in Syracuse during the period covered by the sub-lease. Later, it is asserted, an agreement was made by which the Shuberts released the Keiths from the terms of the contract for a consideration of \$8,000. This money consideration, it is alleged, was never paid to the Shuberts, and it is upon this default that the claim for one-half interest in the Keiths' new \$1,000,000 vaudeville theatre here is founded.

The motion for the speedy trial of the action was argued last week before Justice Jerome L. Cheney, in the Special Term of the Supreme Court here by Charles A. Cooney for the Keiths and William Rubin for the Shuberts. Cooney is a member of the local law firm with which former Senator J. Henry Walters, now the chief Keith counsel, was associated some years ago. Rubin, the Shubert attorney, is also a local man.

The affidavits submitted urging the quick trial of the suit were prepared by Maurice Goodman, general counsel for the Keith people. The affidavits attack the delay in bringing the suit, and assert that it was not started nor is being prosecuted by the Shuberts in good faith. Justice Cheney ruled that the absence of J. J. Shubert in Europe was no valid reason for the further delay of the case. He stated that the Shuberts' counsel was aware of J. J.'s plans to go abroad and also of the fact that the case was pending.

Syracuse is the place of nativity of the Shuberts, and the local citizens refer to Lee and J. J. Shubert as "Lee and Jake."

NEW WOODS PLAY REHEARSING

"Who's Who," Al. H. Woods' first production for the coming season, is now in rehearsal and within the next two or three weeks will open at Atlantic City for a try out and will come to New York early in August.

In the cast are Charles Rugeles, Spencer Charters, Ruth Terry, Russel Mack, Edna Hibbard, Sue MacManamy, Marion Ballean, Eleanor Williams and Peggy Eleanor.

The piece, a farce said to be filled with clever lines and situations, is an adaptation from the German of Podes Miller and Eris Urban.

NEW THEATRE TO REPLACE ABEL

EASTON, Pa., June 12.—The Abel Opera House, at this city, one of the oldest theatres here, playing vaudeville and road attractions, will be demolished and replaced by a new theatre which when completed will play vaudeville and road shows,

BROADWAY SEASON JUST CLOSED WORST IN THEATRE'S HISTORY

**184 Plays Presented of Which 88 Were Out and Out Failures
While But 23 Were Actual Successes—Million
and a Half Dollars Lost**

From June 1, 1921, to May 31, 1922—exactly one full year—including the summer season of last year and the entire theatrical season of 1921-1922, Broadway has seen 184 plays presented, of which a great number, almost one-half, 88 in fact, of them were out-and-out failures and only 23 attained hit proportions.

The season just closed was undoubtedly the worst in modern theatrical history in this country. The downward slump from the prosperous days of the war began during the latter half of the season of 1920-1921 and has not as yet been stopped. When it is seen that the productions placed on Broadway have almost half of them had absolutely no chance at all, reaching losses in actual production costs of approximately \$1,500,000, it must also be remembered that the number of failures would have been many more this past season were it not for the fact that many shows which would otherwise have had to close up almost at once were able to keep going by the casts either accepting co-operative arrangements or greatly reduced salaries.

The cut-rate agency should also be given credit for keeping several scores of shows out of the flop class. Shows which apparently had no chance at all of running were put on the cut-rate list the very first week of their opening and thus were enabled to continue. The cut-rate agency reached its height during the past season and has unquestionably established itself as the buying agency of thousands of theatre-goers.

The man or organization who started out to produce a play on Broadway last season, according to present figures, faced the fact that he had but one chance out of eight of putting over a real hit. The twenty-three shows which were successes are:

"The Music Box Revue," "Blossom Time," "Good Morning, Dearie," "The Perfect Fool," "Bombo," "The O'Brien Girl," "Shuffle Along," "Dulcy," "Six Cylinder Love," "Bill of Divorcement," "The Demi-Virgin," "Bluebeard's Eighth Wife," "The Grand Duke," "Kiki," "Tanagerine," "The Circle," "The Cat and the Canary," "The Dover Road," "Captain Applejack," "Make It Snappy," "Partners Again," "Kempy," and "Chauve-Souris."

Thirty-three shows, while they did not have hit qualities, did fairly well in New York, showing varied profits to their producers. These shows are:

Geo. White's "Scandals," "Get Together," "The Silver Fox," "Anna Christie," "Lilies of the Field," "The Great Broxopp," "The Dream Maker," "The Wild Cat," "Alias Jimmy Valentine," "Varying Shores," "Thank You," "Bought and Paid For," "Greenwich Village Follies," "Just Married," "The Ziegfeld Follies," "Intimate Strangers," "Bulldog Drummond," "Up in the Clouds," "Lawful Larceny," "He Who Gets Slapped," "The Blue Kitchen," "The Czarina," "To the Ladies," "For Goodness' Sake," "The Rubicon," "Madeline of the Movies," "The Truth About Blayds," "The Hairy Ape," "The Gold

Fish," "Return of Peter Grimm," "Easiest Way," "Merry Widow,"

Three others, "Abie's Irish Rose," "Morn to Midnight," and "Red Pepper," recent openings, seem to have a good chance of making some money in New York this summer.

With the aid of the cut-rates, the commonwealth plan and cut salaries, thirty-seven attractions managed to escape the storage house long enough to keep out of the failure class. These are:

"Back Pay," "Sonya," "Honors Are Even," "Getting Gertie's Garter," "The Night Cap," "The Wandering Jew," "Nature's Nobleman," "Main Street," "Beware of Dogs," "Danger," "S. S. Tenacity," "The National Anthem," "Daddy's Gone a-Hunting," "Blood and Sand," "Ambush," "Only 38," "Elsie Janis and Her Gang," "Marjolaine," "The Deluge," "The Pigeon," "The Nest," "The Law Breaker," "The Blushing Bride," "Montmartre," "Madame Pierre," "The French Doll," "Up the Ladder," "The Hindu," "The Charlatan," "The Bronx Express," "Fanny Hawthorn," "The First Fifty Years," "The Wife with a Smile," "The Mountain Man," "The Chocolate Soldier," and "The White Peacock."

The eighty-eight plays in the failure list, among which there are some that seemed to have qualifications for more luck but did not strike the public fancy, are:

"March Hares," "The Detour," "The Triumph of X," "The Teaser," "Personality," "The Elton Case," "Sonny Boy," "The Poppy God," "The Wheel," "Two Blocks Away," "The Scarlet Man," "The Mask," "Nobody's Money," "Swords," "A Man in the Making," "Don Juan," "Tarzan of the Apes," "The Blue Lagoon," "Put and Take," "The Mimic World of 1921," "Laurel and Elaine," "The Children's Tragedy," "Like a King," "Pot Luck," "The Wren," "The Fan," "The Right to Strike," "O, Marion," "The Skirt," "The Six-Fifty," "The Hero," "Love Dreams," "The Great Way," "The Mad Dog," "The Title," "The Straw," "Suzette," "A Man's Name," "Marie Antoinette," "We Girls," "The Love Letter," "Gold," "Goat Alley," "A Bachelor's Night," "Golden Days," "Everyday," "The Fair Circassian," "The Skylark," "The Idle Inn," "Face Value," "Trilby," "Drifting," "The Squaw Man," "Rosa Machree," "The Voice from the Minaret," "Fedora," "Frank Fay's Fables," "Desert Sands," "Bavu," "The First Man," "Broken Branches," "The Rose of Stamboul" (which ran fifteen weeks but never made any money), "Back to Methuselah" (never expected to be a financial success—just an experiment), "Your Woman and Mine," "The Hotel Mouse," "Voltaire," "Just Because," "Letty Pepper," "The Green Ring," "Some Party," "Lady Bug," "The Shadow," "The Night Call," "Creditors," "What the Public Wants," "The Red Geranium," "The Advertising of Kate," "Go Easy, Mabel," "The Rotters," "Salome," "Makers of Light," "The Drums of Jeopardy," "The Married Woman," "Billeted," "Candida," "Mrs. Warren's Profession," and "Snapshots of 1921."

CHORISTERS SUE OPERA MANAGER

Marjorie Prentice and Rose Laplace, both members of the Chorus Equity Association, filed suits last week for \$70 salary alleged to be due each, against Fortune Gallo and Luigi Albertieri, impresario and manager, respectively, of the San Carlo Opera Company. The money sued for represents two weeks' salary the girls claim is due them when they had been contracted to play three weeks during the Philadelphia engagement of the opera company this past season but had worked and been paid only for one week. The suits were brought through the legal department of Equity.

DANCER SUES SHUBERTS

NEW HAVEN, Conn., June 12.—Virginia Richmond, a dancer, filed suit here last week for \$25,000 damages against the Shubert Theatrical Company for injuries she alleges she received when playing at the Shubert Theatre here on March 25, 1921, when a chandelier fell upon her from the top of the stage. Through the carelessness of the defendants and their employees, she alleges, she was injured so badly that she will never fully recover.

Miss Richmond states that she appeared in "The Belle of New York" at the Shubert Theatre here, receiving a salary of \$45 a week.

"RIVALS" GETS \$20,300

The gross receipts for the Players' Club's revival of "The Rivals" at the Empire last week was \$20,300. A \$3.00 scale was charged. Considering the great heat of last week, the receipts were remarkable. Ten per cent of the receipts go to the Actors' Fund.

After the last performance on Saturday night the entire cast, including the ladies, was entertained at the Players' Club. Gifts were presented to the ladies, as well as to Robert Warwick and Norman Bel Geddes, scenic artist, who are non-members. This was the second time in the history of the club that ladies were entertained within its walls, Sarah Bernhardt being the first.

Speeches were made by Francis Wilson, Lewis Evan Shipman, Charles Dana Gibson and Daniel Frohman.

NEW SHOW FOR ROONEY

Pat Rooney will be starred in a new musical comedy next season, to be known under the name of "The Boy From Troy." The Eddie Dowling Productions, Inc., is producing the show, which will have a cast of twenty people. Eddie Dowling is writing the book and lyrics for the show. It will go into rehearsal in August, and will play a Shubert theatre when it comes into New York.

GUS HILL LEASES SHOWS

Besides leasing out his minstrel show for the coming season, Gus Hill has leased out two of his "Bringing Up Father" shows for the coming season. One of the "Father" shows has been leased by Frank Cosgrove, while the other has been leased by E. J. Carpenter.

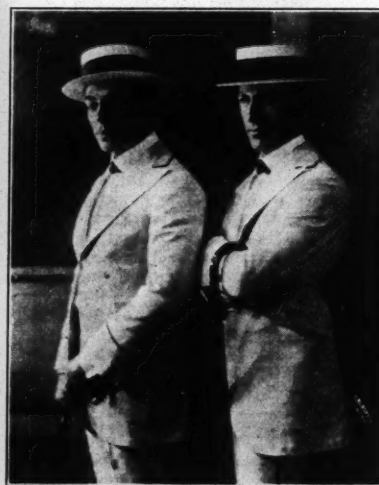
Hill will produce two "Mutt and Jeff" shows, one "Keeping Up With the Joneses" and one "Girl From Greenwich Village." He will also produce a company of all English players that will tour Canada with a drama.

TEARLE MUST PAY ALIMONY

The application of Conway Tearle, film actor, to have the \$75 weekly alimony reduced which he pays to one of his former wives, Josephine Tearle, was denied by Supreme Court Justice Marsh last week. Tearle based his application on the grounds that he is now unemployed and cannot even support his present wife, Adele Rowland. Mrs. Josephine Tearle, in opposing the motion, asserted that Tearle earned \$1,750 a week when he worked.

NEW CANADIAN HOUSE OPENS

WELLAND, Ont., June 12.—The Lambert Theatre here, a new house opened last Saturday night. The theatre is playing vaudeville and pictures, with the vaudeville being booked by a Buffalo agent.



**MR. BOOKER!
THE ARDELL BROS.**

Are offering you a real novelty with true value
American 12, 13, 14—Lincoln Square 15, 16, 17, 18

OLD CASE DECIDED

The action of the Brooklyn Majestic Theatre Company against the Vitagraph Company of America which has been in the courts for years has finally been decided. It was instituted in May, 1917, to recover the sum of three thousand (\$3,000) dollars liquidated damages, by reason of the following facts:

The Theatre Company made a contract with the Picture Company to present the picture "Womanhood, the Glory of a Nation" at its theatre for a period of six days beginning April 16, 1917 and ending April 21, 1917 and the Picture Company further agreed that "without the written consent of the party of the first part (the Theatre Company) it would not allow said combination Star or any member of this company to play or to be advertised to play or perform at any theatre in the said City of Brooklyn during the term herein contracted for, nor to allow said combination Star or any member of said company to play or perform, or to be advertised to play or perform at any theatre in said city within six weeks before eight weeks after the period herein contracted for, to be played, except on agreement endorsed on this contract." The agreement then provided further that if the Picture Company violated this condition it should pay to the Theatre Company as liquidated, stipulated and agreed damages and in no wise as a penalty, the sum of \$3,000.00 per week as partial damages.

This condition was violated in that the above named motion picture was presented at Keeney's Theatre in Brooklyn, at the Flatbush Theatre in Brooklyn and at the Cumberland Theatre in Brooklyn the week following the presentation of the picture at the Majestic Theatre.

Inasmuch as the prices of admission to the Majestic Theatre were from \$1.00 top down to 25c and inasmuch as the prices of admission at the Keeney's, Flatbush and Cumberland Theatres were from 50c to 10c, plaintiff claimed that it was greatly damaged by reason of the presentation of the picture at the cheaper houses.

The defendant attempted at first to show that the clause with reference to liquidated damages referred to the spoken drama and had no application to moving pictures and that the clause was inserted in the contract by mistake. This element of the case was brought on before Mr. Justice Gavegan in the Supreme Court for trial, who decided against the Vitagraph Company. An appeal was thereupon taken to the Appellate Division of the Supreme Court, which affirmed the ruling of Judge Gavegan. Thereafter the action for damages was brought on for trial before Mr. Justice McCook, who granted the Brooklyn Majestic Theatre Co. judgment against the Vitagraph Co. for the sum of \$3,000, from which judgment the Vitagraph Co. appealed to the Appellate Division of the Supreme Court, which affirmed the judgment granted by Mr. Justice McCook and subsequently the Vitagraph Co. appealed to the Court of Appeals, which court a few days ago affirmed the judgment, thus ending the litigation.

The case is important for two points which were established. (1) That the clause in the contract was not inserted by mistake but that it did apply to motion pictures as well as the spoken drama. (2) That there was a violation on the part of the Vitagraph Co. in presenting the picture at cheaper houses a week subsequent to its presentation at the Majestic Theatre and in advertising it for presentation at the cheaper houses while it was actually being presented at the Majestic Theatre. The plaintiff in the action was represented by Leon Laski, while the defendant was represented by Seabury, Massey & Lowe.

"GARRISON" OPENS IN CHICAGO

CHICAGO, June 12.—Donald Brian, with Ruth Donnelly, Boots Wooster and a company of comedians, in "Garrison and the Girls," open tonight at George M. Cohan's Grand Theatre.

The play, which is George M. Cohan's newest mystery farce, is the same in which he and his daughter, Georgette, appeared in at the Gaiety Theatre, New York.

SHUBERT VAUDEVILLE TO HAVE LITTLE MUSIC SHOW COMPETITION

Reported Booking Arrangement Provides That Few Musical Comedies Will Play the Smaller Cities in Which the Affiliated Theatres Are to Be Located

The success of Shubert Vaudeville next season is made more possible by the arrangements reported to have been made by which the Shuberts and A. L. Erlanger, whose legitimate booking businesses are now co-ordinated, will book few musical comedies into the smaller cities in which the Affiliated Theatres will be located, thus eliminating a great deal of competition.

The larger cities, Chicago, Boston, Philadelphia and other big towns in which legitimate musical shows would compete but little with vaudeville are excepted in this plan.

With no \$2.50 or higher priced musical shows to compete with while in the smaller cities the Shubert Units, which are to all appearances to be built along lines similar to other musical shows, the prospects of the Shubert vaudeville shows are greatly enhanced.

The Shubert Units will share in a fund which will equalize the transportation of all. Each show will put up \$350 at the beginning of the season and at the close the traveling costs of each will be averaged up equally.

The matter of cutting down the musical comedies from the smaller cities to be played by Shubert Vaudeville next season, while on the face of it is impractical, is not really so difficult a matter as might be supposed. There will not be many musical shows going on tour next season, so it will be no difficult matter to arrange their bookings so that they do not conflict with those of Shubert Vaudeville.

The Affiliated Theatres Corporation, which books the Shubert Units, has already tentatively settled on at least seventeen theatres throughout the country for next season. There will be at least thirty in all when Shubert Vaudeville opens in September.

The theatres already practically settled on are: The Lyric, New York, which will be re-named Hammerstein's, with Arthur Hammerstein as manager; the Central, which is directly opposite Keith's Palace and which has been occupied by moving pictures for the past year; the Shubert-Riviera, on upper Broadway, which is but a few doors away from Keith's Riverside; the Harlem Opera House, on 125th street.

SHEA SUES THE "FOLLIES"

The Ziegfeld Follies, Inc., was sued last week by Joseph E. Shea & Co., Inc., for \$800 balance alleged to be due on an assigned claim of Edgar Dudley. Suit was filed in the Third District Municipal Court through Attorney Emanuel Morganlander, of No. 1540 Broadway.

Dudley assigned \$800 worth of commissions he claims is due him to Shea in return for moneys loaned him, it was stated by Shea on Monday. The reason for the litigation, he said, is that the claims have been tied up because Sol Green, brother of Morris Green of the Bohemians, Inc., and formerly in partnership with Dudley in the booking business, sued the latter, and claimed the money which Ziegfeld Follies, Inc., is holding.

REISENWEBER'S SUES AGENT

Rufus Le Maire, the agent, was sued last week by Reisenweber's, Inc., for a \$214 restaurant bill alleged to be due since Jan. 1, 1919. The suit was filed in the Third District Municipal Court through Attorney William Bosler. All told, Reisenweber's has brought nearly a hundred suits against well known theatrical people and Broadwayites during the past few years, since the restaurant at Columbus Circle changed hands.

which is now under a lease to the Keith's which expires the first of September; the Shubert-Crescent in Brooklyn; Keeney's in Newark, which was purchased by the Shuberts last year, Keeney being reported to have sold his lease, which has still two years to run, to the Shuberts, the sale to take effect September 1; the Forrest, Philadelphia; the Nixon, Pittsburgh; the Shubert, Cincinnati; the Shubert-Murat, Indianapolis; the Apollo, Chicago; the Shubert, Milwaukee; the Majestic, Boston; the Shubert, Detroit; Ford's, Baltimore; the Shubert-Majestic, Providence; the Shubert-Belasco, Washington.

Other theatres will probably be located in Rochester, Buffalo, Syracuse, Toledo and Cleveland, and possibly one more in New York.

The Winter Garden and the Forty-Fourth Street Theatre in New York will not revert to vaudeville this coming season.

The question which the Actors' Equity Association is reported to have raised, that regarding the number of performances played by Shubert Units, based on the assumption that they will in reality be musical comedies playing fourteen performances a week instead of eight, as prescribed by the Equity-Shubert agreement, is virtually disposed of by the information that Equity only has jurisdiction over shows in which at least three-quarters of the entertainment is of the legitimate type, that is, based upon a libretto and musical score. The Shubert Vaudeville units will be three-quarters specialties and only one-fourth tabloid, it is reported.

COLUMBIA MOTION DENIED

The motion made by the Columbia Amusement Company to have the notice for an examination before trial obtained by the American Burlesque Association vacated was denied last week by Supreme Court Justice Wasservogel, who ordered the examination to take place. The Columbia Amusement Company is suing the American Burlesque for \$30,000 due on two promissory notes made in 1920. Immediately after the suit was started several weeks ago the American Burlesque Association served notice on the plaintiff calling for an examination as to the facts which it incorporated in its answer to the suit.

The answer of the American Burlesque Association to the suit states that one note, for \$10,000, was given in return for a certain stock in the S. H. M. Amusement Company, which operates the Mount Morris Theatre in New York, and it was understood that payment would not be demanded until the dividends from the stock earned that much. No dividends were ever paid on the stock, it is alleged. The second note, for \$20,000, was given under the same conditions for stock in the District of Columbia Realty Corporation, which operates the Capitol Theatre in Washington, D. C., it is alleged in the answer.

Leon Laski, attorney for the Columbia Amusement Company, last week obtained an order advancing the trial of the action to June 14. Charles L. Hoffman and Henry A. Friedman, of No. 141 Broadway, represent the American Burlesque Association.

"TO THE LADIES" FOR CHICAGO

"To The Ladies," the George S. Kaufman and Marc Connelly comedy which closed at the Liberty theatre on Saturday night after a run of nearly four months goes to Chicago where it will be seen at the Blackstone early next season.

"Lightnin'" now playing the Blackstone will probably close its long run next month.

"HEADS I WIN" SUIT STARTED

The difference between the Amphion Amusement Corporation and the management of the Earl Carroll Theatre, which resulted in the show "Heads I Win" failing to open at the theatre as announced have reached the courts and a suit at law for \$15,000 for damages for alleged breach of contract has been brought by the Amphion Co. against the Carroll Realty Co., operators of the Earl Carroll Theatre.

The Amphion Amusement Co., of which Harold Burg is president, is the producer of the play which was originally scheduled for opening on Tuesday, Decoration Day. It was not ready for opening then and was postponed until the following Thursday but before that time a disagreement between the producing company and the theatre management occurred with the result that their play did not open at all in so far as the Carroll or any other theatre is concerned.

LIGHTS' CRUISE STARTS JULY 1

"The Lights" Club opened their Light-house in Freeport for the season on Saturday night, June 10. The club will hold its third annual cruise, consisting of a circus and wild-west show, in July, opening on the first day of the month for a one night stand in Larchmont. The cruise will play the following towns in order, after Larchmont; July 3, Great Neck; July 4, Bay Shore; July 5, Freeport; and will play two days, in Far Rockaway, July 7 and 8.

This year the club will carry a circus tent with it, to accommodate a troupe of circus performers who will be seen with the show in addition to the stars who regularly appear in it. Fifty members of the B. F. Keith Boys' Band will also be seen in the "cruise." Leo Carrillo, Fred Stone, Frank Tinney, and Willie Collier will be among the featured performers.

WHITE'S "SCANDALS" CLOSES

Georgie White's "Scandals of 1921," on its way to the Pacific Coast closes tonight (Wednesday).

Business has been unsatisfactory on the way west and this combined with the death of the colored dancer Maxie, who was drowned at Winona, Wis., was responsible for the decision to cancel the balance of the tour and return to New York.

White, who before he started west announced that he would not make his annual "Scandal" production until next season, now plans to put a new show into rehearsal immediately and open as soon as it is ready.

KITTY GORDON AT THE ALLEN

CLEVELAND, June 12.—Kitty Gordon is headlining at the Allen Theatre here this week. Last week Eva Tanguay played here. The Allen is fighting Loew's State Theatre. It charges a 50 cent top admission.

Besides Kitty Gordon, who is supported by her daughter, Lady Vera Beresford, and Ida Clemons, the bill is composed of the Loss Brothers, Pearson, Newport and Pearson, and a feature picture, "Watch Your Step," and a shorter film.

CIRCUS RECEIPTS LIGHT

MONTREAL, Can., June 12.—The Hagenbeck-Wallace Circus, which played here on June 5th and 6th, gave a good show but did not do much business. The matinee receipts were poor, but the night business was better.

The Ringling Bros. & Barnum & Bailey show comes in on July 3rd and 4th.

FOX COMPANY GETS LYRIC

CINCINNATI, June 12.—The Fox Film Corporation have acquired the Lyric Theatre, located on Vine street at this city. They will remodel the house in its entirety at an approximate cost of \$350,000.

"BILLY BOY" NEW MUSICAL SHOW

Charlton Andrews, William Jerome and Jean Schwartz have completed a new musical comedy called "Billy Boy," which is now under production consideration by one of the big Broadway managers.



**VERSATILE VAUDEVILLIANS
GORDON and RICA**

Last Half (June 12)—Coliseum, New York
Direction—Miss Gladys F. Brown

VAUDEVILLE

NEW BOOKING OFFICE IN CHICAGO

C. M. MORGANSTERN IS PRESIDENT

CHICAGO, June 12.—A new corporation to be known as the International Booking Office has been formed by C. M. Morganstern, president; Jimmie O'Neill, first vice-president; Ed Trinz, second vice-president; George Webster, treasurer, and Sam Trinz, secretary. All the officers are active showmen with ample capital behind them. They will occupy the present offices of the Lester Bryant Agency, Bryant having retired from his agency.

When the Shubert Vaudeville Exchange of Illinois was first organized last Fall, Lester Bryant and David Beeher were conducting its destinies; later, they seemed to have difficulties with the Shubert eastern offices so Lester Bryant took over the agency under his own name. Because of other business enterprises he could not devote sufficient time to the agency, so turned over everything to the new corporation.

C. M. Morganstern, Jimmie O'Neill and George Webster were associated with Bryant in his former agency.

All the Lubliner and Trinz houses will be booked from this office besides St. Paul, Minneapolis, Chippewa Falls, Eau Claire, Milwaukee and Detroit. Added to this, the office has a list of other houses which will open in the Fall.

This is the second largest booking office in the west. They will continue to occupy the present offices in the Woods Theatre building.

AL REEVES DOING ACT

Al Reeves, well known in burlesque circles, has entered vaudeville. He opened at Proctor's 58th Street Theatre on Monday. Reeves is assisted in the act by three young ladies, namely, Venita Pomfret, Ellen Murray and Lily Livingston. Reeves will play the banjo in the act and also exhibit the famous Richard K. Fox medal won by him many years ago, besides using his famous catchline, "Give me credit." Alf T. Wilton is arranging the booking for the act, which plays the Prospect, Brooklyn, the last half of this week.

NEW ACT FOR EDDIE FOY

Eddie Foy and his children will be seen in a new act and are booked at the Palace early in July. William Mack and William Jerome wrote it and it is called "The Night Hawk."

Mack wrote the dramatic portion of the act, and comedy portion and the songs are by Mr. Jerome.

LONG JUMPS FOR ORPHEUM ACTS

SAN FRANCISCO, June 12.—Four of the acts on the bill this week at the Orpheum Theatre here were compelled to make long jumps to reach this city. Singer's Midgots jumped direct from New York, Yost and Cady from Australia, the Brown Sisters from Chicago, and Paul Decker from New Orleans.

NEW ACT

"Doves" an elaborate music sketch, with a well-known cast will soon be seen on the Keith Circuit. The book and lyrics were written by Will Hough and music by J. Fred Coots.

DEMPSEY AND KERNS IN ACT

SAN FRANCISCO, June 12.—Jack Dempsey, world's champion, and his manager, Jack Kerns, opened a week's engagement at Pantages Theatre here on Sunday of this week.

EMMA CARUS ROUTED

Emma Carus has been routed over the Orpheum Circuit and will open on July 9th at the Hennepin Theatre in Minneapolis. Dr. W. B. Thompson has also been given a complete tour of the Orpheum time, and will open on September 4th in Memphis. On the completion of his tour he will sail for England, where he will appear under the direction of William Morris.

LARGEST VOICE IN LONDON

Sophie Tucker, appearing in the London revue "Round in Fifty," has, according to the *Daily Mail*, the largest voice in London. In describing her performance, the newspaper says, "Plump, golden-haired, good humored and with the largest voice in London, Sophie Tucker steps briskly on the stage of the London Hippodrome and conquers the audience in three minutes."

COLUMBIA AIRDOME OPENS SAT.

The Columbia Airdome Theatre, which is attached to the Columbia Theatre in Far Rockaway, will be opened for the Summer on Saturday, June 17th. The airdome will play a picture policy, changing programmes daily, and serving to attract those who don't care to see vaudeville, and the overflow from the theatre.

ACTORS BEAT BANKERS

The baseball team of the National Vaudeville Artists' Club defeated the nine representing the Central Savings Bank in a game played last week by a score of eight to nothing. The game lasted for seven innings and was played at the Long Island Recreation Ball Park grounds.

EVA TANGUAY IN NEW YORK

Eva Tanguay arrived in New York this week, having temporarily cancelled her Loew tour, and will undergo an operation on her vocal chords. She will resume her route in Detroit in two weeks, playing a full week in each of the Loew houses.

WAGNER BUYS ALAMO INTEREST

A fifty per cent interest in the Alamo Cafe, under Hurtig & Seamon's Theatre, on 125th street, has been bought by Joe Wagner, who is now negotiating to engage Margie Coates and the Five Kings of Syncopation for a Summer engagement at the resort.

ACKERMAN & HARRIS INCORP.

SAN FRANCISCO, June 12.—Ackerman & Harris, Inc., has been formed with a capital stock of \$500,000. The directors of the new corporation are J. W. Slater, G. Kane, E. P. Levey, D. Graydon and J. Marcus, and the place of business is given as this city.

CHICAGO HOUSE OPENS VAUDE.

CHICAGO, June 9.—The Barbee Theatre here opened with a vaudeville policy yesterday, playing five acts. It will continue under a split week policy, changing programs Mondays and Thursdays. Feature films are also shown in addition to the five acts.

"AS YOU WERE" IN UNIT SHOW

"As You Were," in which Sam Bernard and Irene Bordoni were starred, has been secured by Jennie Jacobs from A. H. Woods. Miss Jacobs will condense the vehicle and present it over the Shubert Vaudeville Circuit next season.

ACTS ON EXCURSION BOAT

MONTREAL, Can., June 12.—Harold Havia, who for two years ran the stock company at the Orpheum Theatre here, is now running daylight excursions on the St. Lawrence River, giving a vaudeville show on board the boat.

KEITH SHOWS OUT OF THE HIPPI

LAST PERFORMANCE SUNDAY NIGHT

CLEVELAND, June 12.—Keith vaudeville has departed from the famous Hippodrome here, where it has for so many years been seen. The last performance of the Keith shows was given on Sunday night and a large and enthusiastic audience was present. Keith shows have been given at the Hippodrome since December 30, 1907.

Keith's Hippodrome has been for years the center of many patriotic and civic activities in addition to being the big home of Cleveland vaudeville.

There is at present but one big time vaudeville house here and that is the Keith 105th Street Theatre. Next Fall, when the new Keith house here, which in conjunction with a big twenty-one story office building is completed, vaudeville will be presented there.

E. F. Albee has for the past two or three months been giving his personal attention to the building, which is fast nearing completion.

John F. Royal, manager of the Hippodrome, will be in charge of the new house when it opens.

CONTEST WINNERS BOOKED

The "finals" in the "Opportunity Week" contest were held at Proctor's Fifth Avenue Theatre last week and resulted in four amateurs winning half-week engagements at the theatre. The first was Miss Mary Carson, who opened her three-day engagement prize on Monday, June 12. A team of young men, known as Quigley and Maloney, also are playing their prize out of this half of the week. Jimmy Kelly, a bell-hop from the Breslin Hotel, will begin repeating the merits of his work on Thursday, June 15, and on the same bill, Charles Oberle, also an amateur winner, will be seen. Cash prizes were awarded to Laura Foster and Herbert Rector, Jack Dell, Eddie Thwartz and Sisters.

BLANEY'S YORKVILLE CLOSING

The Blaney Players at the Yorkville Theatre on East Eighty-sixth street will close their season at the end of this week, Saturday, June 17. The bill for this week consists of a revival of "East Lynne," with Frances McGrath in the leading role. The house will remain dark through the Summer.

WINTER GARDEN CONCERTS END

The final Sunday concert of the season was held at the Winter Garden on Sunday. Those who appeared were, Eddie Cantor, Nan Halperin, Lew Hearn, Eddie Nelson, Conchita Piquer, Rath Brothers, Joe Opp and Brown & Spencer.

SEED AND AUSTIN ROUTED

Dave Seed and Ralph Austin have been given an entire route over the Keith Circuit. They will open in Philadelphia on September 4, where the route starts. Meanwhile they will continue to play the houses in New York and vicinity.

ABE BRIN TO MARRY

Abe Brin, assistant to Floyd Scott, publicity director of the Orpheum Circuit at the New York office, will marry Marion Schwartz on June 18. The bride-elect is the daughter of David Schwartz, proprietor of the Palace News Stand.

COMPETITION WEEK ON

The "Keith-Moss-Proctor" competition week is in full swing now, with each of the managers of the different theatres affiliated with the B. F. Keith organization competing with one another to do the biggest business of the week. The winning manager is to be awarded a prize of \$500, second prize to be \$300, and the third prize \$150. Each of the managers has taxed his originality in the presentation of novelties, in order to beat the weather and boost business. The Palace Theatre is the only house on the circuit which is exempt from the contest.

The different "weeks" arranged in the houses are as follows: At the Riverside, an "Artists' Favorite Theatre Week," the billing consisting of those performers who like best to play the Riverside. At the Eighty-first Street, "Opportunity Week" is being held, non-professionals being given opportunities every night to show their ability. The winner will be given a week's engagement at the theatre, and the next three winners to be awarded cash prizes. The Hamilton is celebrating "Old Fashion Country Circus" week, special circus features having been arranged, with pink lemonade and peanuts being served to the audience. "Old Home Week" is the feature depended on to bring home the bacon at the Fordham Theatre, the program consisting of artists who live in Fordham and of local talent.

In Brooklyn, "Pat Rooney Week" is being held at the Orpheum Theatre, with a special clown show arranged whereby Rooney appears in every act on the bill. Special headliners' nights are held at the Bushwick Theatre, where Gus Edwards is topping the regular show. The different headliners who appear on one night of the week are: Frisco, Eddie Leonard, "Gus Edwards' Surprise Night," Van and Schenk, and Pat Rooney. Contests are also being held for the best impersonation of any of these headliners by local talent, cash prizes being awarded the winners.

Both the Greenpoint and the Prospect have their own "Follies" revues, headed by local talent who have won opportunity contests in those houses.

The winning managers will be known when the proceeds are accounted at the end of the week, and will be announced in next week's edition of THE CLIPPER.

LOOKING FOR ANDERSON

CHICAGO, June 10.—Kenneth A. Anderson, formerly a vaudeville actor, is now being searched for all over the country, in an effort to clear up the mystery surrounding the identity of the man whose charred body was found near Waverly Beach in Indiana last week. It was thought at first that the remains were those of Anderson, but his brother, after inspecting the clothes worn by the dead man, said that they did not belong to his brother. Clues found on the body indicated that he was a close friend of Anderson, and the search has been started for the latter to clear up the mystery.

SUES MORRIS & CAMPBELL

Joe Browning, vaudeville actor and writer, brought suit for \$500 against Joe Morris and Florence Campbell, the vaudeville team, alleged to be due royalties for writing the act which they have been using for some time. The suit was brought through H. S. Hechheimer, attorney, and was filed in the Third District Municipal Court last week.

JOHN CRAIG IN VAUDEVILLE

BOSTON, June 12.—John Craig will headline the bill at Keith's Theatre here during the week of June 20, in a playlet based on "School for Scandal." Craig was brought up in this city and is well known here.

VAUDEVILLE

PALACE

Several genuine artists are included among the performers this week, making the bill miles ahead of the average show presented.

Les Gellis, "Parisian Entertainers," opened with an excellent routine of tumbling and acrobatic feats, of the novelty order. The lighting system of their drop puts the audience in a favorable mood at once, and later the midget who makes a cute appearance gets in solid with the feminine part of the house. The hand-balancing and other stunts of the two larger men is of a high order.

As the second spot on the bill is conceded to be no sinecure, the good judgment of sending in a single singer to hold down the place is doubtful. Vincent O'Donnell, "The Miniature McCormack," in a "repertoire of brand new songs," everyone of which have been heard many months ago, sang them in good voice and unsophisticated manner. Hearing him sing one song is as good as hearing a dozen, which is the reason why he should have some special material and songs written for him.

Tom Bryan and Lillian Broderick, with Lucille Jarrott at the piano, in "Bill Board Steps," give two fine ads to well known advertisers, same serving as an opening bit and title for the act. Nevertheless, it is long since a real dancer, graceful, sure and sincere as Miss Broderick has danced at the Palace. She has some marvelous steps and does them wonderfully well. Mr. Bryan ably assisted his partner and Miss Jarrott helped at the piano.

Smooth as the working of a clock's mechanism, Val and Ernie Stanton in their act, "The English Boys from America," did their stuff, each and every little gag and point going over for all that it was worth. They seem to know just when the psychological moment is at hand for a subtle piece of business and they slip it over with an artistic touch.

The first half was closed by Mr. Lionel Atwill, star of "Deburau" and "The Grand Duke," in a dramatic sketch by Edgar Allan Woolf, entitled "The White Faced Fool." Supporting Mr. Atwill are, Elsie MacKay, Will Hindson, Manart Kippen, Gustave Rolland and Daphne Malone. The sketch, which is reviewed in detail on another page, has a more or less familiar triangle plot, concerning people of the stage, the hero being in the role of Pierot, who must laugh while at heart he is sorely troubled. Needless to say the company gave a finished performance, taking many curtain calls.

Harry Jolson opened the second half after the patrons had partaken of the free orangeade which had arrived in company with the hand fans. The "operatic black-face comedian," assisted by an unbilled girl and a plant, sang several songs and got over some gags which registered well. We have seen him go over much better when not in black face—why not dispense with the burnt cork and be comfortable?

A delightful offering was that presented by Kitty Doner, with Sister Rose, Brother Ted, and Eddie Fitzgerald at the piano. Entitled "A League of Song Steps," the act has no end of entertaining bits of song, dance and comedy. Miss Doner wore male attire most of the time and does it faultlessly; her comedy flows spontaneously and is always refreshing. Sister Rose is a talented and pretty youngster, while Ted sings with a lisp and dances excellently.

The next to closing spot carried a wall-to-wall in the person of Fanny Brice, late of the Follies in "Around the World," part of which is by Blanche Merrill. Miss Brice opened with her old success, "Second Hand Rose," and followed with Scotch, Indian and ancient Greece burlesque song and comedy bits. She closed with "Paris," singing "Mon Homme," as a forlorn grisette, in contrast to the style of her other numbers.

Inez & Lucas, in "An Art Classic," a posing act, closed the show. M. H. S.

VAUDEVILLE REVIEWS

ORPHEUM

While from a viewpoint of a vaudeville show the bill here this week is very good, yet it didn't come up to the expectations on Monday matinee for the simple reason that the patrons of this house had been led to believe that a Pat Rooney "Clown Show" was going to be held with Rooney, who is headlining the bill, doing a bit in every act. Rooney did appear in his own act, and also worked in the last act, Davis and Pelle, but outside of those was not seen. It is true that the fact that Rooney's act is spotted second after intermission would take away the entire punch from it, as the audience would have been seeing him all along by that time, but the billing which had been placed in front of the theatre during the last two weeks did give the impression that he was going to appear in the other acts.

However, Rooney did enough in "Rings of Smoke" to make up in a large measure for the disappointment of those who came in the expectation of seeing a "Clown Show." In addition to Miss Bent, the only other member of the original cast of the act is Maude Drury, who does the "Irish" girl bit. The band is good, though not as good as Lopez's, and the new dance team, even though handicapped by following Marguerite and Gill who were formerly in the act, are very good, the waltz number done in the act being better than the one offered by the former Spanish team.

There were a great many walkouts before Davis and Pelle appeared with their gymnastic work, but those who stayed enjoyed an excellent routine, done on the style of the Rath brothers, in addition to Rooney's comedy.

Blackface Eddie Ross held the opening spot after intermission, getting a reception on his entrance, and while he refused an encore after he was through, he could easily have taken it and not be accused of jockeying.

Speaking of receptions, when a number two act gets one it really is something worth speaking about, and Jack Joyce can boast of receiving a big one here. Joyce is a pleasing entertainer and can get over on the merits of his dance work alone, even though his terpsichorean efforts are monopedic. But the business of going into the audience, the first time, just to shake hands with people, doesn't mean a thing and handicaps the act. The little talk about losing his leg in the British army is also unnecessary.

"Mind Your Business," as done by Hugh Herbert and Company, seems to be better than ever to get laughs from an audience with. Not only because it's so cleverly written and because Herbert's individual work is so good, but because his supporting cast is excellent, particularly Samuel Rose, who does two parts. The girl has bobbed her hair, a la Helen Elley, with William Rock, and the result is not so forte.

Sylvia Clark is another of whom one can't seem to tire. She's always youthful, sweet and refreshing, and her material as handled by herself can't miss. Even the "overworked cabaret girl" bit, which she has been doing for several years, gets as good results as though it was being done for the first time.

Harry and Emma Sharrock are also very much in evidence on the bill, closing the first half. "The Fair-Ground Fakirs," working "Behind the Grandstand," are as funny as ever, and the mind-reading just as mystifying as when done originally.

Valda and Company opened the show. Valda does one of the most difficult acts to put over successfully, being a dance single in full stage. She put it over successfully enough to take four bows in the first spot. And that's putting it over.

G. J. H.

81st STREET

A more perfectly blended show that appeared at this theatre Monday afternoon would be difficult to imagine. Although the house was only half filled, the audience showed their appreciation by giving each act sincere applause.

The Stanley Brothers opened the show with one of the best hand balancing offerings in vaudeville. In this case the top-mounter is heavier than the understander, and it was surprising how the little chap handled his partner. More than a few tricks were sensational and after the feats were done, both appeared nonchalant as if the work was mere play. The cigar trick wherein the understander balances the other member on the tip of a cigar while the top-mounter also has a cigar in his mouth is marvelous. The act as opener is a corker and went over.

Foley & Lature are about as clever a team as one would want to review, as they possess personalities that radiate good cheer and are the possessors of splendid voices. Miss Lature makes a striking figure in the two gowns and Foley is a comedian who knows when and where to place a punch. The act is replete with good singing, good dancing and nicely timed comedy. The "Chinese" finish was also, well done, getting them a huge hand.

Al. K. Hall & Co. The company consists of George Mack, Mabel Barry and Emma Adams. Hall has assembled together an act that is sure fire, and is put over with such effect that the audience howled with delight every moment the comedian was on view. Mack is a good looking "straight," who sings fairly well, and makes an excellent appearance. He also feeds Hall in such a manner that everything done hits the bull's eye. Hall is one of the best "tap" dancers in the show business and possesses a comedy vein that provokes hearty laughter. The flirtation "bit" was a scream and the double dance with Miss Barry will go down in vaudeville history as one of the greatest comedy character interludes of all time. Hall and his associates presented an act that is a comedy gem and stopped the show cold, in fact, Hall was compelled to make a speech of thanks before the audience would permit him to depart.

Mae and Rose Wilton kept up the pace of the fast moving show with a classy, music and singing act, that aroused applause that they were justly entitled to. The girls have greatly improved since last season and now have everything correctly routined, and their success was deserved. Two "Blues" numbers were offered for a finish after they rendered a corking rag on the piano and violin. In the double vocal numbers they have a happy idea of harmony and surely put it over. The Wilton Sisters have an act that can hold down an important position on any bill.

Charles (Chick) Sale offered his characters taken from life. The rural school ceremonies brought joy to the spectators, who relished every moment Sale was on view. In his opening address he has a few new gags that had more than a score of the audience in hysterics from laughter, as one line about the "Kid's Nose" was timely and contained a world of humor. The old cornet player who closed the show at the "entertainment" was done in such a convincing manner that many thought the character was real and not done by Sale himself. A new dramatic finish is employed in this character that almost brought tears to the eyes of all.

Sheldon, Thoms & Babb, closed the vaudeville portion with a fast dancing act. Miss Thoms displayed shapely limbs and went through a routine of steps that called for applause. Her toe work is splendid. The boys assisted capably and the act scored strongly.

J. J. D.

FIFTH AVENUE

The first two acts on the bill at this house were acts that appeared at the theatre during "opportunity week" and were awarded a three-day engagement for their ability. These two acts gave the show a slow opening.

Quigley and Maloney, two young boys, still in their teens, opened the show, with a double Irish jig, after which each of the boys did a single routine of dancing, which they followed with a double waltz clog for a finish. The boys have talent and can be developed. The smaller of the two does the best work.

Mary Carson, opened with a popular number, and then went to the piano and accompanied herself while she sang "The Rosary," and a sort of light comedy number, followed by Tosti's "Good By." She closed singing with a Galli-Curci record on a talking machine.

Wells, Virginia and West, in reality opened the show, with their comedy, singing and dancing. The comedy is handled by the two men, while the woman does the singing and a good bit of dancing. Of course, Buster West, as a dancer, is in a class by himself, and he puts his stuff over in great shape. Besides being a dancer this chap is a good light-comedian, and gets plenty of laughs out of the material used in the act. The other man is also a good dancer.

William Brack and Company, a troupe of seven male tumblers came next. These boys work fast and the work that they indulge in is above the average. They open in artist regalia and then change to acrobatic costumes for the tumbling and foot work. The act went over well here, and is entitled to a good spot on any bill.

Pressler and Glais walked away with the honors of the show at the Monday matinee. The woman opened the act, with a popular number, which she followed with a popular "blues" song, after which the man made his entrance, in a comedy make-up, and went through a good routine of pantomime comedy with the piano-stool, that was good for solid laughs. The woman came back and sang another "blues" number, with the man at the piano, and singing a chorus in harmony with her, and they closed with a fast "dixie" number and stopped the show cold. The man is a good comedian and an excellent pianist, while the woman can put over a number in good style, and makes a nice appearance.

Gier's Musical Ten is composed of four women and six men, all of whom are good musicians. They opened with a semi-classic number that gave way to a popular jazz number. This was followed by Victor Herbert's "Gypsy Sweetheart" played in jazz tempo by the trombonist. A good interpolation of "Georgia" by the entire band followed. The bass saxophone player soloed a pop "blues" number, and they closed with a popular medley which gave each member of the act a chance to do a bit of solo work. For a demanded encore they played a popular number. The young lady who leads the organization is rather clever and is a good leader inasmuch as she knows how to hold her assistants in tempo.

Glenn and Jenkins held down the next to closing spot in good style. Making their entrance attired as a couple of porters, these two colored boys went into a good routine of cross-fire talk, and they played the mouth harmonica and guitar, while they did a bit of stepping that was up to the standard. They closed with a parody and double dance to some solid applause.

Booth and Nina closed the show, with their bicycle and banjo act. The man did some clever work on the wheel, but we would like to hear the woman play the banjo when she has it tuned up.

S. H. M.

VAUDEVILLE

RIVERSIDE

If Monday night is to be a standard by which the week's business here can be judged, then the Riverside will break records by Sunday. Not only was every seat in the house occupied, but the standees were more numerous than we have seen them in months. The main attraction on Monday night was the fact that it was "George Burns Night," with the members of both the Giants and Cincinnati teams being the guests of honor. In addition to this, it is "Artists' Favorite Theatre Week," and the Riverside is playing a show which will be hard to match in any theatre in New York for balance and entertainment values.

It is hard to determine the hit of the show, the honors almost being equally divided between Ted Lewis, holding the next to closing spot, and Bailey and Cowan, closing the first half of the bill. Owing to the fact that the Bailey and Cowan act had to contend with the possibility of the audience walking out, and yet held everyone in for several bows, an encore, and then still more bows, without a single walkout, we are inclined to place them first. "The Little Production" has always been a great favorite at this house, and it is doubtful if there is another two-man combination as popular as Bill Bailey and Lynn Cowan, or another woman who causes as much favorable comment as Estelle Davis did, at this house.

Ted Lewis was here only a few weeks ago, but the quick repeat was not amiss. They ate up everything he gave them, his orchestra playing, it seemed, better than ever and Lewis himself seemed to outdo his customary excellent performance.

However, in mentioning favorites, we may as well bring in the rest of the bill, for all were accorded royal treatment. The Rectors, in opening the show, did an unusual routine of aerial and iron-jaw work, to bigger applause than an opener in the line of acrobatics has received here in many weeks.

Cleo Gascoigne holds second spot with a cycle of classical and semi-classical songs. She's cute to look at, has staged her offering nicely, and has an exceptionally good soprano, possessing technique and tone. With these assets it seems impossible that she should miss, and yet she does, because of the fact that her routine is too much of the classic type for vaudeville, and a punch is missing. This is easily remedied, and should be.

Wilfred Clarke, with a company of two women and a man, was also a solid laugh hit. "Now What?" is the name of the vehicle used and if one were to describe the plot, which is just a thin thread, the entertainment value of the sketch would apparently be nil, yet with the pieces of business done in the act, and the manner in which they are done by the entire cast, it is one of the funniest and snappiest sketches to be seen in vaudeville. It's just one scream after another.

And speaking of laughs, Moss and Frye were also much in evidence. With material that would be inane in the hands of another, this pair put over the most ridiculous of lines in a manner which puts the material in the comedy classic class. Their harmony in singing is fine.

Sidney Phillips sang and did impersonations, opening after intermission. Sang with a voice a la Jolson, even in the numbers where he wasn't imitating him, and spoke a la Walter C. Kelly even where he wasn't impersonating the latter. And did all capably, in a sure-fire style with material equally as good.

Bessye Clifford closed the show with a posing act. Not "just a posing act," but an artistically staged offering which was worth staying in to see, and the audience stayed. After intermission, Lynn Cowan introduced Miss Spiel, a kiddie who started the drive for "George Burns Day," and who presented Burns with a gift from the fans on the stage. Burns made a brief, but effective speech of thanks. G. J. H.

AMERICAN ROOF

(First Half)

The Lytells, a man and woman, opened the show. This couple have a rather novel offering. The woman sings a popular number, while the man does some good work with water colors. When he finishes the picture, the shadow of manikins are seen working in back of it. His second effort is the painting of a bouquet of roses which he does well. The last is a moonlight picture. The woman sings another number while he paints it. The act did nicely opening the show.

Rollison & Williams, two colored boys, were number two. They opened with a popular number, with the straight man wheeling the comic across the stage in a go-cart, after which they go into a line of chatter that does not get them much. A single dance by the comic was well executed, and followed by a popular number of the mammy type by the straight. They closed with a double number, to two bows. The act is a good one of the smaller three a day bills.

Francis, Ross & DuRoss, two men and a woman, opened in Chinese costumes, with a bit of talk that led to a dance by the trio, at the conclusion of which the woman pulled the wigs off the boys' and made her exit for the boys to go into a double dance. The woman then came back and sang a number and exhibited a few kicks, with the men joining her for a trio dance. The talk following did not get a ripple, and they closed with a dance by the three, to a bit of scattered applause.

Johnny Murphy opened with a number in good voice, and then went into a monologue that was good for laughs. The talk is interrupted by the ringing of the phone which Murphy answers and we learn it is his sweetie calling, and after a bit of talk supposedly with her he sings a popular ballad and put it over. More talk follows and he closed with a comedy song and came near stopping the show. Many of the gags this chap pulls are old, particularly that "deaf and dumb" one, which could be removed to advantage, as he does not need it.

"Stolen Sweets" is a miniature musical comedy, composed of three men and five women, four of whom are chorus girls. Two of the men open the act in "one," with dialogue, during which they find a pocket-book the contents of which gives them access to a business. The act goes to full stage with a number by four girls. The fifth is the straight man's secretary. There is a lot of chatter that gets a few laughs and the boys are finally discovered by the third man as imposters. The act has little merit and is at its best only a small time flash.

Waiman and Berry opened the second half of the show, with a neat violin and piano offering. They opened with a classical medley, after which the man played "Glow Worm," followed by a musical travesty using "Home, Sweet Home" as the theme. They encored with a medley of musical comedy numbers. This is a good act for any bill.

Van and Carrie Avery were the laughing hit of the bill with their skit "Mme. Sirloin." Van Avery is a black-face comedian of merit, his dialect being perfect. Carrie is a capable straight, and humored each and every laugh. They stopped the show at the Monday night performance. Their material is overflowing with solid laughs and the recitation delivered by Van is a masterpiece.

Lane and Freeman held down the next to closing spot and did justice. These boys opened with a fast line of talk that gave way to a ballad by Freeman. More talk followed and they closed with a double number and got away nicely.

Ardell Brothers, with an acrobatic offering, closed the show. They did their work well and got a good share of applause. S. H. M.

MAJESTIC

(Chicago)

Cool weather and a splendid bill brought a fair-sized audience to this house Monday afternoon.

Genevieve and Walter found ready response to their efforts when they opened the show.

Basil Lynn and William Smythe filled the second spot well with their race track skit, that was entertainingly full of track colloquial expressions.

Oliver and Olp in their offering, "Wire Collect," which is a new act for them, more than pleased. Miss Olp's work was especially appealing.

Elizabeth Brice, doing a single, was welcomed back by her admirers. Miss Brice has a great cycle of songs, specially written for her, and she put them over with her usual cleverness.

Eva Shirley and Oscar Adler's Orchestra, with Al Roth, dancer, tied things up for a while. Miss Shirley sang both operatic and popular selections; the orchestra supplied great music both in filling in the intervals and in accompaniment; Al Roth's dancing made a hit.

Bill Robinson, colored song and dance artist, sang a song or two and did some intricate steps, which he followed with imitations of buzzing bees, and closed with more dancing which threatened to stop the show.

The high-class musical numbers offered by Allan Rogers and Leonora Allan were appreciated. They offered favorite semi-classical and similar type songs, which Mr. Rogers sang in an excellent tenor voice.

Tom Patricola, with Irene Delroy, stopped the show, for as usual he worked hard and deserved the applause he received. His style of comedy and hard shoe dance never went over stronger. Miss Delroy, she of the shapely limbs, served to give Tom a breathing spell and dress the act.

Harry Kahne, the Incomparable Mentalist, closed the show and held them in to a man. He puzzled the audience with his concentration stunts, doing several things at the same time, and proved to be a marvel. R. D. B.

KEITH-ORPHEUM TOURNAMENT

In the Keith-Orpheum Golf Tournament, which starts Wednesday, June 14th, two special prizes donated by the owners of "Topics of the Day" Films and "Aesop's Film Fables" will be awarded. The matches will be played on the links of the Mount Vernon Country Club. The participants in this play include many of the foremost vaudeville and theatre executives of the country, among whom there is great rivalry in driving the pellet.

CISSIE LOFTUS COMING OVER

Cissie Loftus, the English mimic who scored a great hit in vaudeville here some fifteen years ago is coming back next season. Miss Loftus has returned to the stage and is now doing her imitations in London as a curtain-raiser to "Mr. Pim." She will be seen on the Keith circuit.

GRANT GOING TO ENGLAND

Bert Grant, song writer and recently in the music publishing business under the name of the Bert Grant Music Publishing Company, will sail for England on June 22nd. He intends to produce a number of acts for the English music halls.

"HUSBAND" FOR CHICAGO

"Her Temporary Husband," the comedy recently successfully tried out in New England by Players and Patrons Associated, Inc., will open at the Cort Theatre, Chicago, for a summer engagement June 25, and be brought to New York in the fall.

HART WINS POINT IN SUIT

Max Hart, the vaudeville artists' representative, won a point in his Sherman act law suit for triple damages aggregating \$5,250,000 against the B. F. Keith Vaudeville Exchange and other defendants; this week, when Judge John C. Knox, in the Federal District Court, overruled the exceptions taken to the findings of William Parkin, the special master in relation to the 270 questions asked by Hart's attorneys of the defendants. Hart bases his suit on the allegation that the defendants operate an absolute monopoly in restraint of trade of what is known as "big time vaudeville," and by barring him from that kind of vaudeville, have destroyed his business.

Laurence H. Axman, attorney for Max Hart, in asking that the special master's report be sustained, stated in court that in building up an action under the Sherman law, it is necessary that agreements in restraint of trade must ordinarily be proved by a series of incidents, or documentary evidence, as it is impossible to imagine well-advised defendants entering into a secret or covert agreement, which is unlawful in its nature, in writing.

He went on to say that the domination of the defendants is so complete that "there is not a theatre throughout the length and breadth of the United States playing 'big time vaudeville' which is not either owner or controlled by them." He stated that "for a period of many years, the defendants have built up this monopoly, so that to-day, everybody, whether an actor, author, owner of a theatre, or a booking agent, or personal representative of actors, is absolutely dependent upon their good-will for bare existence."

The Judge directed the defendants to answer the questions which they had objected to.

COL. OFFICIALS' EXAMINATION ON

The examination of the officials of the Columbia Amusement Company in Fred Irwin's \$100,000 damage suit against that company is still being continued by Irwin's counsel, Avel B. Silverman, of the law offices of House, Grossman & Vorhaus. Herbert J. Mack, president of the Columbia, the first to be examined before the trial of the action according to a decision handed down in the Supreme Court, has not yet been dismissed. The examinations have been delayed because of other matters which have come up during the past two weeks. R. K. Hynicka and Sam. S. Scribner, treasurer and secretary, respectively, of the Columbia Amusement Company, will also be examined.

Irwin is suing for the return of two franchises on the Columbia Wheel which he alleges were wrongfully taken away from him, and for \$100,000 damages he alleges he incurred through their loss.

NEW PLAY FOR O'HARA

Augustus Pitou announces the opening of Fiske O'Hara, the well-known Irish singer, a new play with songs "Land O' Romance," by Anna Nichols, at the Lyceum Theatre, New London, Conn., August 5. Mr. O'Hara will again be supported by Patricia Clary as his leading lady. George H. Gartland has written several of the songs for Mr. O'Hara, among them being "The Land O' Romance," "Broth of a Boy," "Father Flynn," and "Thank God for a Garden."

"ALEXANDER" ILL

MEMPHIS, Tenn., June 8.—"Alexander," who has been filling an engagement here of two weeks, cancelled his performances for the remainder of the week at Pantheatre, and the following notice was posted at the door: "Owing to serious illness of 'Alexander' his engagement for the remainder of the week is cancelled."

VAUDEVILLE

LAST NIGHT

Theatre—58th Street.
Style—Musical sketch.
Time—Seventeen minutes.
Setting—Full stage, special.

This is a five people act which pretends to have some meaning and is evidently meant to be entertaining. It is not, not, in this reviewer's opinion. The people appear to run through their lines as if they thought the act were a joke—and they are hardly to be blamed. Only one person, the ingenue, tries to make something of her part. The act has a plot; probably one of the most senseless, plots ever used. The songs used are specially written, and while they are not bad, they are but mediocre.

The setting, which later is proved to be that of a café, might be anything. There is a table in the foreground, a lot of gilded chairs in the back, a cheese-cloth telephone booth and a piano. The act opens with the wife of the owner of the café telling her waiter that her husband hasn't been home all night. She also tells him not to tell her husband that she was out with another man the night before. Husband enters, and tells her that he was sitting up with a sick friend. The woman, who is built along Amazonian lines, speaks her lines indistinctly and too swiftly. Hubby and wife exit. On comes the waiter, and then a girl who is to dance in the café. She proves to be the waiter's sweetheart and he tells her he has taken the job so that he can make a fortune and marry. They do a little song and dance together. Then, after the other characters already known enter and exit without much visible purpose in their action, the father of the girl the waiter wants to marry enters, dressed in yachting clothes. He talks to hubby, who he had met on a party, and tells him that he has a crush on the lady who runs the place. The lady is the wife of hubby, but, judging by his pleasure over the information given him by the old man, she might be Peggy Hopkins. Then comes a lot of silly action, which includes the husband serving his wife and her admirer at the table, the old man bawling out his daughter for entering the place, and likewise shouting at her lover for being in such a low dive, as he calls it, and then taking the owner to task for running a "white slavery" joint. He goes to the phone booth to call up the police, but hubby cuts the wire. They all continue to argue, and then suddenly decide to stage a fake dramatic bit. The whole thing is eventually settled when the curtain drops on the husband holding a baby, girl who has been brought in to him, everyone else going out and leaving him alone.

The act seems hopeless in its present condition. With a new story, new gags, some new people and a new set it might do.

H. E. S.

FEIFER BROS. AND SISTER

Theatre—Hamilton.
Style—Dancing.
Time—Twelve minutes.
Setting—Full stage (special).

This is the trio which appeared in the ill-fated "Frank Fay's Fables." Previous to that they had appeared in vaudeville, and now have restaged their act with dance routines. They work in a pretty setting made by a cyclorama of blue and gold, and opening with a Russian dance by the three. One of the brothers follows the opening number with a Russian eccentric number, doing some difficult work effectively. A toe dance by the girl who, by the way, is very pretty, is nicely done and is followed by an eccentric "souse" number by the boys. The three appear in a fast finale number, with a dandy punch for the finish.

They look nice, have pleasing ability, and should find it easy to please audiences.

G. J. H.

NEW ACTS AND REAPPEARANCES

LYONS & WAKEFIELD

Theatre—58th Street.
Style—Dancing, Singing.
Time—Fourteen Minutes.
Setting—Special, Full.

This act, in which Lyons and Wakefield, two exceptionally good male dancers, are supported by a girl dancer, named Miss Paule, and a pianist, Mr. Valentini, opens with an introduction in which the girls puts her head out of the centre opening in the cyclorama, and Lyons and Wakefield appear at each side of the stage, the face of each being illuminated by flashlights, the stage being dark. They recite a few verses and then the girl enters and sings a little song which outlines the story which runs through the act, the two boys, and the pianist also, are in love with her and she doesn't know which to marry. Then Lyons and Wakefield enter and each asks her to marry him. She refuses both of them, and they go into a dance. She then does a solo dance, which is good and the boys enter again and sing a special song which further explains the plot, both agreeing to marry her. They dance again, and they dance very well.

The pianist plays a solo in a passable manner. The girl next does a pseudo-Russian jazz dance, dressed in a neat little gold cloth outfit and gold-colored boots.

The two boys then do another splendid eccentric dance. The girl enters in bridal costume, the pianist coming in dressed as a minister and marrying the two boys to the girl. They finish the act with a shirt dance.

The dancing of Lyons and Wakefield is good enough for the best houses. The only thing about the act that might be changed to good advantage is the marriage of the two boys to the one girl. This, while it is trivial, since the plot really means but little, might be done differently. It could be changed by having the girl eventually refuse to marry either and have them act as proxy bridegrooms for an absent suitor.

H. E. S.

MORLEY SISTERS

Theatre—5th Ave.
Style—Singing and Comedy.
Time—Twenty Minutes.
Setting—In "One."

At the opening of the act one of the girls started a song and was interrupted by her partner, who was attired as a "female" stage hand, and puts across a good line of comedy. Both are of the plump variety and surely know the art of harmony singing, especially in the "Blues" numbers. The titian headed miss is demure in her deportment and expertly rendered a ballad, while the brunette has a happy idea of comedy and possesses a voice of the "Coon Shouter" type that held many robust notes. It would be advisable for the "Straight" girl to wear a hat throughout, as she appears prettier when adorned with the headpiece. Before the brunette exists, about midway in the act she says that she is going to ride a goat, and expects to get "Two Bucks" out of it. This "gag" was a howl, as it was well placed. A father number, extolling the good points of "dad" was expertly delivered and contained a number of punch lines.

For an encore they delivered "Georgia" in such an expert manner that the audience gave them a rousing hand. This sister act can hold down an important position on any first class bill, as it is replete with timely comedy, and contains singing of merit, delivered by two pretty girls who know how to sell their wares.

J. J. D.

CURTIS & DUNN SISTERS

Theatre—58th Street.
Style—Singing and dancing.
Time—Fifteen minutes.
Setting—In "One."

The act is opened by the singing of the verse of a song offstage by the two girls, the Dunn Sisters, who enter singing the chorus. They then go into a dance, only fair, which ends abruptly when one of them bumps into the piano set a little off the middle of the stage. She angrily blames the other girl, who is tall and lanky, for marrying a pianist and carrying him along with the act. The girls are dressed in light blue and cream lace, the taller one wearing too short a dress. The pianist, Curtis, then enters, seats himself at the instrument and all three tell what they think of one another in rhymed sentences. The smaller girl then goes off the stage and stays off long enough to give the other time to start a blues song, which they finish together.

Curtis fills a wait by playing a medley of popular numbers, the most effective thing in the act. The smaller girl comes on again, this time in a short black dress. She sings a song, but what it is about is difficult to learn, for her diction is poor. The taller girl also enters on the second chorus, attired in a black dress and a small black hat. She burlesques through the song and the dance which follows and closes the act, the tight dress accentuating her spare frame. At the end of the dance she winds her left arm around her body and scratches her stomach with her finger, a most uncouth and unnecessary gesture.

With more attention paid to the singing, and the use of more popular numbers, the girls could brighten the act considerably.

H. E. S.

HURST AND O'DONNELL

Theatre—Hamilton.
Style—Comedy and Singing.
Time—Fifteen Minutes.
Setting—In "One."

Frank Hurst formerly did a single, previous to that having appeared with Jack Wilson, Bessie Clayton, and various others. Connie O'Donnell, since the war was over, has been appearing with Russ Brown. As a team, it would be difficult to find a pair better matched for one another than Frank Hurst and Connie O'Donnell. Hurst is a dandy straight man, and as a light comedian, Connie O'Donnell is in a class by himself.

An entirely new set of material is being used in the new combination, neither having taken any lines from the acts which they formerly did, except for one or two times when O'Donnell yells out "Hoo-Ray!" at the end of a gag, as used with Russ Brown. O'Donnell is also using his "Topics of the Day" dance, but has injected new topics to dance about, and the routine is more effective than ever. He also does a comedy number after the opening portion of the talk, and is followed by Hurst who does a "radio" ballad in very good voice.

For an encore they do a screamingly funny bit in which Hurst makes a speech, his arms folded around O'Donnell's back, while the latter with his hands in front of Hurst, does the gestures for everything Hurst says. It proved to be a solid laugh from the start to finish.

Both look neat, not only in attire, but are good-looking boys, with smiles that win the audience on their entrance. And Connie O'Donnell has a way of putting over the most inane gag which makes it as effective as any gag with a big punch to it. Hurst feeds him excellently.

G. J. H.

REED AND SELMAN

Theatre—Jefferson.
Style—Novelty Skit.
Time—Fourteen Minutes.
Setting—In "Two."

The locale is on a roof with the drop in the background depicting other building tops in the distance. The girl comes on, and hangs a piece of lingerie on a line, a police whistle is heard as if being sounded in the street and a boy pops out of the roof door leading to the stairway. The subsequent material is written in amateurish style at times and intended to keep the audience guessing by deliberate moves on the part of each.

As the boy appears the girl wishes to leave, but the door is locked. She wants to get back to her flat for several different reasons, the first being that she had left the door unlocked and someone might enter and steal her lavalierre. A little comedy is pulled when they want to summon help from the street below. The boy's actions lead one to believe that he is a crook, for he takes out a lavalierre and later drops it. She finds it and puts it in her pocket for apparently it is hers.

Later, he says that she is a neighbor of his and that he lives next door and when asked if she is the one who sings she replies in the affirmative and it is the cue cue for a special song wherein he tells her via parodies what she might sing when cooking different dishes. She says that she sings to drown the noise of frying chops as she lives in a place where cooking is not allowed.

The girl announces that she must get back to the flat because the man she is to marry will return soon and she is marrying him for his money. Whereupon the boy tells her of easier ways to make money such as the sneak thief route and she appears to be willing to do that. As the skit draws to a close, he wants to show her how clever he is by returning her jewelry but she fools him of course.

He merely wanted to teach her a lesson, when he took it. Then he announces that he is the landlord's son and her landlord, since his father left him the house. Which is nothing new to her because she read his name in his hat long since. Also each had keys which they might have used to leave the roof.

They closed with their crook song which they had sung earlier in the act and cleverly done, the finish being the usual story of two lovers trying to out-wit each other.

The couple have a fairly breezy style, the girl is full of life and of good appearance. Her partner has a fair voice and delivery. Although the material is more like a short story than a vaudeville sketch, poorer skits have been presented and managed to get by. Condensation of the earlier part of the act, and less fervent desire to be crooks would help a great deal. Just why a crook angle should be mixed into a skit that concerns two innocent people is probably the authors' idea of something original.

M. H. S.

THE PERETTOS

Theatre—Regent.
Style—Aerial.
Time—Twelve minutes.
Setting—Full stage.

Man and woman, in a good aerial offering, opening the act with a fast dance featuring whirlwind and acrobatic work. The aerial work is done on the rope and ladder, both hung from the same hook, the rope being attached to the ladder. The woman starts it with some "neckspins" in mid-air, and does the rest of her work on the ladder, while the man performs on the rope.

For a finish she does a whirl on a rope attached to bar apparatus which is supported on the man's shoulders. G. J. H.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

A. A. RULES OFFICIALS MUST NOT
BE ACTIVE IN POLITICAL PARTYManagers See Desire on Part of Actors to Avoid Any Possible
Political Affiliation Which Might Affect Future
Theatrical Contracts

LONDON, June 10.—At a special general meeting of the Actors' Association, convened regularly by the request of forty and more members, which was held at the Aldwych Theatre, a motion was passed providing that the secretary of the association should not become publicly connected with any political party. The reason behind the calling of this meeting and the presentation of the motion was that Alfred Lugg, the present secretary, had run for office on the London County Council as a member of the Labor Party. The meeting was not held until after the elections had taken place and Mr. Lugg had been defeated at the polls.

While the signatories of the statement censuring Mr. Lugg, of whom there were eighty-two, and the presenter of the motion, Miss Eva Moore, formerly a member of the Council of the A. A., avowed that their action was entirely uninfluenced by a personal animosity against the secretary and was induced simply by a real desire to further the interests of the association, the meeting at several points broke out into open arguments hurled at the signatories to the effect that they were inspired by a desire to oust Lugg from office. Those present who had signed the statement calling for the motion in question, denied that this accusation was in any way based upon truth and declared that they had only praise for Mr. Lugg's splendid achievements in the past, most important of which was the gaining of the Standard Contract.

The final vote on the motion providing that the secretary should devote his entire time to his office was: for, 98; against, 68, the motion, therefore, being declared passed.

The motion read as follows:

"That this meeting thinks it essential that the secretary of the Actors' Association should devote the whole of his time and attention to the responsible duties of his office; and, further, that it is not in the best interests of the association that he should be publicly connected with any political or municipal party or work, other than such as may be authorized from time

to time by the Council."

The original statement, which the motion contained in parliamentary form, which was signed by eighty-two members of the A. A., read as follows:

"I beg to move that as Mr. Lugg is definitely pledged to and associated with a certain political party, it seems probable that, as Mr. Lugg is the paid secretary of the Actors' Association, that association may appear to be connected with that party under which Mr. Lugg seeks election.

"That it would be detrimental for the Actors' Association to be identified with any political party, and therefore would it not be advisable to have a secretary who would devote his entire time to the work of the Actors' Association?"

After a number of members of the association, both for and against the motion, spoke on the matter, Mr. Lugg arose and addressed the meeting, stating his position in no uncertain manner and asking that anyone disagreeing with his past conduct in office speak up right then so that he might know exactly where he stood. He said that he was in favor of the motion being passed, but he asked that he be informed exactly what was meant by "full time," saying that he had often worked forty-eight hours at a stretch. When he was invited to stand for office on the London County Council, he stated, he had submitted the matter to the Council of the A. A., and its members had not only felt that it would be a good thing to have a member of the theatrical profession on that body, but they had both offered to grant him assistance from the association's fund for carrying on his campaign, and several individual members had offered him personal assistance from their own pockets. He assured the meeting, however, that every penny of the money spent on his campaign had come from his own pocket.

Managers claim to see in the move of the association a desire on the part of the actor members to avoid any possible political affiliation which might in future affect theatrical contracts.

TO FILM PRICELESS STATUARY

PARIS, June 5.—The directors of the Louvre have announced that the finest collection of statuary in the world soon will be filmed and shown to the public. The leaders of French art and science, particularly Baron Destournelles, long have insisted that proper filming would enhance the value of the national collection a thousandfold. They point out that the beauty of great sculpture usually depends upon the illusion of movement conveyed, and that this depends largely upon the light in which it is placed.

The most sensitive modern film camera controls the light almost absolutely, and will, if properly operated, bring out the latent "soul" in each dead masterpiece. They have already experimented with the famous 17th century head of Henry IV, which, slowly revolved before the camera, displays on all sides realism that has been buried for generations.

"TONS OF MONEY" FOR U. S.

LONDON, June 12.—Charles Dillingham, the American producer who is now here seeking plays for production in New York, has secured the American rights to "Tons of Money." He will produce it in the United States next season.

BARRING BEDROOM PLAYS

LONDON, June 12.—Bedroom plays are no longer popular here and are being barred by the new stage censor, the Duke of Atholl. The first play to be taken off the boards was Monckton Hoffe's "Faithful Hearts," which had a bedroom scene. The play was banned not because it was supposed to be risqué, but only because it had a bedroom scene.

The public is also beginning to show antipathy against bedroom scenes, several plays containing them having been booed and hissed recently. The last one was a French farce called "Nuts in May," which lasted for only eleven days. "Up in Mabel's Room" was accorded the same treatment and was taken off the boards after playing a month, despite the fact that Charles Hawtreys, the popular comedian, was in the cast.

BRADY BUYS TWO PLAYS

BERLIN, June 5.—William A. Brady, who is touring Europe in search of new material, is now in this city, and has bought two plays which are now running here for production in America. One of them is a light musical comedy, called "Die Herren Von und Zu."

He is on the lookout for others and may secure several.

"LIFE'S A GAME" CLEVER

LONDON, June 12.—"Life's a Game," a pleasant comedy by "Micheal Orme" (Mrs. J. T. Grein), was presented at the Kingsway Theatre as the first of a series of six special matinees under the direction of Miss Margaret Halstan, who appeared in the featured role.

Miss Halstan appears as the widowed mother of a young man, twenty-five years old, who has been married to the daughter of some newly rich ex-trades people. The father-in-law and his wife are staying with the newlyweds, much to the displeasure of Dickie, the young husband, for their stay has already lasted four months, and they weren't showing any signs of leaving. Incidentally, his wife regards the widow, who also comes to visit them for a brief time, as an intruder, and this widens the breach between the young couple. Finally Dick seeks the solace of a seemingly young woman who lives nearby, by the name of Judith Brecon—who was the cause of Dick's father leaving his mother. In the end, however, Dick's mother discovers Judith Brecon and tells her real age to Dickie. She also gets rid of the parents-in-law and causes the young couple to make up.

In addition to Miss Halstan, Helen Morris, Nina Oldfield, Garry Marsh, Stanley Turnbull and May Witty appeared to good results as members of the cast.

"TROUBLE IN HOUSE" SCORES

LONDON, June 12.—"Trouble in the House," a domestic comedy by F. H. Rose, M.P., was produced at Her Majesty's Theatre in Carlisle to great success, the author having to respond to several calls for him at the finish of the play.

The "trouble" is introduced at the rise of the curtain on the first of the three acts, when Squire Hedley and his wife are discovered quarreling over the advent of the Squire's niece into the house. The girl has been brought up in the slums, and has now been brought into the house by the Squire to quiet his conscience for having misappropriated her legacy, left to her by her grandfather. The Squire's wife and daughter refuse to have anything to do with her, and dislike her presence in the house. She resents this and goes out of her way to show the coarser side of her nature. She is eventually ordered out of the house, and to secure revenge, confronts her uncle with the theft of her legacy. A friend of the Squire's family, who has shown sympathy for her, uses his influence, and draws out her better self, with the result that she renounces her legacy and returns to her old life.

Dorothy West-Symes appeared effectively as the niece, while a good performance in the other roles was given by George Hall, F. Thorpe-Tracy, Bruce Derwent, and Eveline Rutland.

RAYMOND DUNCAN HAS THEATRE

PARIS, June 12.—A new theatre has been opened here under the direction of the eccentric Raymond Duncan, bearing the name of the Theatre Raymond Duncan. Duncan gained a lot of publicity here through his always wearing sackcloth and sandals, avoiding the regular dress and shoes worn by others. The program consists of the "futuristic" type of dancing and music, with the theatre decorated in the same fashion. Its first presentation is to be a "realist drama," written by Raymond Duncan.

"EAST OF SUEZ" CHINESE DRAMA

LONDON, June 12.—Somerset Maugham's new Chinese drama, "East of Suez," will be produced in the Autumn by George Grossmith and J. A. E. Maloge, by arrangement with Reandean. It will be staged by Basil Dean, who will have the assistance of George W. Harris. Eugene Goossens is composing special music for the play.

NEW ANIMAL BILL COMING

LONDON, June 12.—The Commons Committee, which was appointed nearly a year ago, has made a thorough investigation of the conditions of performing animals, found that animal trainers were too brutal, and made recommendations which, if carried out, will give trained animals in Great Britain a new bill of rights, and make drastic changes in the training and exhibition of all animals. It came to the conclusion that certain charges of cruelty were justified.

If the recommendations made by the House of Commons Committee are enacted into law, the British public will see a new brand of animal act that might be minus the funny antics of the monkey and other animals so popular with both children and grownups.

The report recommends:

First, the appointment of a Committee of Supervision to watch the training and performances of trained animals; second, the registration of all animal trainers and places of training; third, the right of access of the local officials, police and officers of the Society for the Prevention of Cruelty to Animals to training quarters and performances at all times, without previous notice; fourth, the right of the Committee of Supervision to prohibit the performance of animals trained abroad, if it believes they were trained cruelly; fifth, the prohibition of training and performances by chimpanzees and all anthropoid apes; sixth, the giving of special attention by the Committee of Supervision to the training and performances of lions, tigers, leopards and hyenas; seventh, the prohibition of the use of mechanical and other appliances in animal conjuring tricks involving cruelty; eighth, the revision and increasing of the penalties for cruelty.

Although agitation for a performing animal prohibition law has been going on for some time, an organization in the United States recently formed is also seeking to do what those of similar opinion have done in England. The organization has announced its intention of asking Congress to pass a bill prohibiting the exhibition of animals and animal acts in circuses and on the vaudeville stage.

MANY AMERICANS IN PARIS

PARIS, June 10.—American artists are flocking to Paris in greater numbers than ever. Les Acacias, in the Etoile section, is the most popular and caters to almost an entirely American clientele. Among last week's visitors were Elsie de Wolf, Irene Castle and her husband, Robert Tremaine; Justine Johnstone, and Marion Davies. Clinton Webb and Yancesi Dolly are regular dancers at the place, and Irving Berlin drops in every other evening. Irene Castle opens at the Pre-Catelan this week, making her debut.

SOPHIE TUCKER AT LONDON "HIP"

LONDON, June 12.—Sophie Tucker has joined the cast of "Round in Fifty" at the Hippodrome here, and opened to great success. She is doing four numbers, which were part of the music-hall act and appears in the Cabaret scene in the second half of the show. Her two pianists are with her, and her speed, humor, and forceful manner of getting her personality across the footlights has made "Round in Fifty" more attractive than ever.

"TRILBY" REVIVED AT APOLLO

LONDON, June 5.—"Trilby" was revived last week at the Apollo Theatre, where it is now playing. Lynn Harding appears in the role of Svengali. Phyllis Neilson-Terry closed at the Apollo last week after a long run in "The Wheel."

"THE VICTOR" OPENS IN FALL

LONDON, June 5.—Dora Gray has written a new four-act drama called "The Victor," in which she will return to the stage. The play will be produced in the autumn, at a West-End theatre.

Leo Beers will sail on July 4, for a vacation in Paris and Berlin.

Arthur Prince has joined the cast of the "School-Mates" act.

Sir James Dearly will open on the Poli time, in a new act with a girl.

Alice Haynes is now playing leads in the Albee Stock Co. of Providence.

Eva Tanguay is heading the bill at the Lafayette Theatre, Buffalo, this week.

Bobby Nash is back in New York after a tour of the Western vaudeville time.

Al Rogers, the vaudeville agent, is now connected with the Sam Fallow offices.

Leavitt and Lockwood have been routed for next season over the Keith Circuit.

Gordon & Ford have sailed for London to fulfill contracts at the English capitol.

Harry K. Morton and Zella Russell will enter vaudeville for the summer months.

Paul Shine will sail for Europe in the near future to fulfill some European contracts.

Swartz & Clifford open on a tour of the Orpheum Circuit, at Minneapolis on August 6.

J. H. Lubin, booking manager of the Loew Circuit, has a new Studebaker limousine.

George Hurd Renee has been engaged to appear in a new dance production by M. Goldin.

Tallulah Bankhead is playing in the George Marshall Players Stock Co. in Baltimore.

Leonard, the dancer, has been added to the cast of the colored revue "Strut Miss Lizzie."

Louis E. Zoeller, the vaudevillian and song writer, is spending the summer at Whitestone, N. Y.

Don Page has retired from the show business to enter the emblem manufacturing business.

Arthur West has signed for a part in the next season production of "The Music Box Revue."

Vivienne Segal was off the bill at Keith's Philadelphia last week. Yvette Rugel replaced her.

Dr. W. B. Thompson, now appearing on the Keith Circuit, will sail for England in a short time.

Shep Camp has been added to the cast of "Red Pepper," which is playing at the Shubert Theatre.

Lou Tellegen has been booked for ten weeks over the Keith circuit through the Alf T. Wilton office.

Nora Bayes is spending the summer months at her country home at Bound Brook, New Jersey.

Sam Kramer, the Chicago vaudeville agent, is visiting New York. He will be here a few weeks.

Joseph Auerhaan, of the Moss press department, went to the mountains on his vacation this week.

ABOUT YOU! AND YOU!! AND YOU!!!

Johnny "Chickonki" Morris and his wife opened for a tour of the Loew Southern time last week.

Jack Goode has closed his tour of the Pantages Circuit last week and will open in the East shortly.

Billy Vail has been appointed general manager of the Manheim Circuit, with headquarters in Cleveland.

Shep Waldman is back in New York from Los Angeles, and will open here shortly with a new partner.

"Dink" Stewart is out of the cast of "Strut Miss Lizzie," which is playing at the National Winter Garden.

Demarest and Collette will return to New York next week, having completed a tour of the Orpheum circuit.

May Mills, sister of Florence Mills, has been added to the cast of the colored revue "Strut Miss Lizzie."

M. S. Benthams, the vaudeville agent, has sailed for Europe on a pleasure trip. Mrs. Benthams accompanied him.

Jimmy Hussey and his wife returned to New York from England last week and are living at the Jolson Apartments.

Harry O'Neil will stage one of the vaudeville units for I. H. Herk, that will tour the Shubert vaudeville circuit.

Tessa Kosta will sail for Europe as soon as "The Rose of Stamboul," in which she is appearing, closes its season.

Grace Valentine now in vaudeville has been engaged to play leads with the Alcazar Stock Co. of San Francisco.

Mrs. Sidmond and Mrs. Stremel have joined hands in a new sister offering for vaudeville in which they will open soon.

Vaughn De Leath, song writer, is negotiating for a contract to appear in a Shubert vaudeville unit next season with a band.

Shaw and Preston, two men, are now preparing a new song and comedy act for vaudeville in which they will open shortly.

Seed and Austin have been booked for a return engagement at the New Brighton Theatre during the week of August 7.

"Yours Merrily" John R. Rogers is on his way back to New York from England after a successful season "across the pond."

Ruby Nevins has been signed for the "Mulligan Follies," a Shubert vaudeville unit being produced by George Gallagher.

Davis and Rich have been signed for "Echoes of Broadway," a Shubert vaudeville unit, being produced by Tralles and Butler.

Charles Egan, formerly a blackface comedian, and now a pugilist, will invade the East under the management of Joe Wagner.

Peggy Wood, who is now appearing in Keith vaudeville, will sail for Europe on the completion of her tour, to study voice culture.

Ben Joss and his two partners, known as "The California Trio," have closed their engagement at the College Inn, Coney Island.

Harry Jolson has been given a route for the coming season over the Keith Circuit. He opens on the Southern time on September 4.

Eddie Vogt, the comedian, is scoring a decided success in London and is headlining the bills in his travesty "A Dress Rehearsal."

The Cassidy Twins have been signed for the "Mulligan Follies," a Shubert vaudeville unit being produced by George Gallagher.

J. H. Petrich, former manager of the Boro Park Theatre, Brooklyn, is now managing the Strand Theatre, at Hempstead, Long Island.

Claire Devin has been signed as prima donna with the "Broadway Celebrities," which will play the Shubert vaudeville circuit next season.

Peggy White has replaced Felicia Sorrel as solo dancer in the second and third acts of "The Rose of Stamboul" at the Century theatre.

June Sloane, daughter of A. Baldwin Sloane, the composer, and Mrs. Sloane, has become engaged to I. Hodford Brackett, of New York.

William Gaxton and the Cameron Sisters will sail on July 4 on the Aquitania for London. Gaxton opens at the Victoria-Palace, July 17.

The Rath Brothers are the latest vaudeville team to sign for a production. Next season they will be seen in the new Music Box revue.

Sampsel and Lenhardt have completed a tour of the Pantages Circuit, and will spend their vacation in the vicinity of New York City.

Al Gerard and the Millership Sisters, who were with George M. Cohan's "Mary" company, have been given a route over the Proctor circuit.

George Jessel and Dolph Singer are writing the book for Davidow & LeMaire's unit "Troubles of 1922," which will play the Shubert Circuit.

Louis Oberworth manager of one of Blutch Cooper's burlesque shows last season, is managing McDonald's Cabaret at Keansburg, for the summer.

Eddie Nelson has been engaged and will be starred in "Echoes of Broadway," a Shubert vaudeville unit being produced by Tralles and Butler.

Billy Dale returned to New York last week from California, where he had been writing scenarios and film titles. He will re-enter vaudeville shortly.

Sylvia Field has joined the cast of "The Cat and the Canary" and on Monday night made her first appearance in the mystery play at the National.

Henry Hull, who has met with a pronounced success in "The Cat and the Canary," is going into pictures and will be seen in the next D. W. Griffith film.

Billy B. Van and James J. Corbett, who have just completed a tour of the Orpheum Circuit, will end their season next week at Keith's Theater, Washington.

Harry Ross, who closed a tour of the Orpheum Circuit with Tim and Kitty O'Meara recently, is back in New York after a visit with his folks in the Middle West.

Miriam Battista, the child motion picture star, opened at Loew's theatre in Atlanta, Monday for a tour of the Loew Southern time, making personal appearances.

Tom Overholt and Lillian Young closed their season at Poli's, Waterbury, last week and motored to their cottage on the lake at Gerald Park, South Coventry, Conn.

Claude Henderson of the New York Hippodrome staff, has been appointed manager of the Refowitch Theatre, at Freeland, Pa., succeeding Albert Werner who resigned.

Claudius and Scarlet, this season in vaudeville will spend the summer at their home in New Hampshire. They have signed for the Hippodrome production for next season.

Spencer Charters closed on Saturday with the Mae Desmond Players at the Cross Keys theatre, Philadelphia, and is now rehearsing with a new show to be presented by Al Woods.

James H. Curtin, manager of the Empire Theatre, Brooklyn, is a director of the International Radio Corporation, and left for Texas on Saturday to make an investigation of radio conditions.

Elwyn Harver, former leading lady of the Alcazar Stock Co. of San Francisco, has gone into vaudeville and is doing a sketch called "His Last Battle." She is supported by a cast of three.

Cora Youngblood Corson is enlarging her musical act to include nine girls instead of five. It will be seen at the West Englewood and Forest Park theatres in Chicago, as a new act.

Florence Maderia, last seen with Franklyn Ardell in "King Solomon, Jr.," is now recovering at her home, after undergoing a serious operation two weeks ago at the Flower Hospital.

Pauline Frederick is now resting at the home of her mother, in Ogdensburg, on the St. Lawrence River, after a recent operation. She will be joined by her husband, Dr. Rutherford, in a few weeks.

Golden and West have just finished a forty-week tour of the Keith Circuit. They did not appear recently at the City Theatre, as published. The act that played at that house recently is Golden and Lewis.

Lew Kelly formerly in burlesque and more recently in vaudeville, was compelled to cancel several weeks' work over the Keith circuit due to illness. Kelly will resume his Keith tour within a few weeks.

Frank Monroe, who presented his vaudeville act, "A Modern Old Timer" in several of the New York houses, will not play it this season, having a contract to appear in "Thank You," which opens in Chicago early in August.

Phil Baker returned to New York last week, having closed with the "Greenwich Village Follies" in Duluth, Minn., after a season of ten months. He is preparing a new act and will probably sign up with one of the big musical revues for next season.

Sol Meyers, manager of the Criterion Theatre, Buffalo, has arrived in New York, where he will spend the summer months, having closed the Criterion for the summer. Next season the Criterion, which has been entirely renovated will present Shubert vaudeville. The house is owned by the Max Spiegel interests.

SHINING BRIGHTLY

SWANEE RIVER MOON

A SOLID HIT
WITH ALL BALLAD SINGERS

THE UNEXPECTED SENSATION—FOX TROT OR SONG

STUMBLIN

YOU'LL FALL FOR THIS ONE—THE WORDS ARE A SCREAM

"You can't go wrong
With any 'FEIST' song"

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
144 West Larned St.
TORONTO
193 Yonge Street
CINCINNATI
111 East Sixth St.

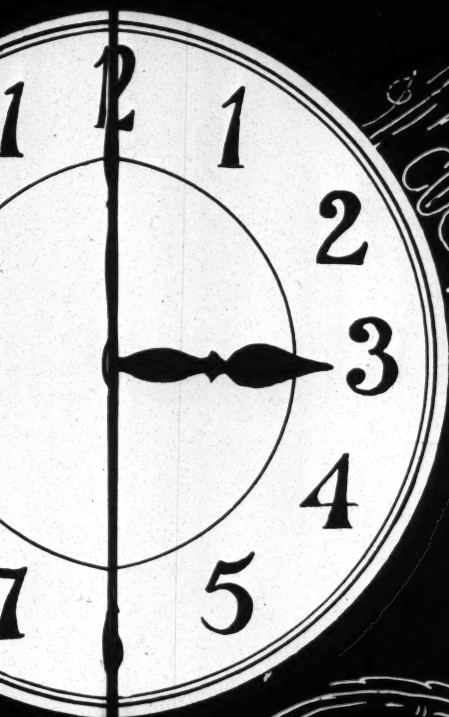
LEO FEIST
711 Seventh Ave

THAT DOWN IN DIXIE FLAVOR

GEORGIA

A REAL HIT—ANY WAY

DANCE, SONG—EITHER SINGLE OR HARMONY



THREE O'CLOCK IN THE MORNING

THE WALTZ SENSATION
BEAUTIFUL ARRANGEMENT FOR
HIGH CLASS SINGERS

NG

E AM

FEST, Inc.

4th Avenue, New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1228 Market Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Ave.

"You can't go wrong
With any **FEIST** song"

SYNDICATE WANTS MUSIC MEN TO CUT PRICES ON SONGS

**S. H. Kress & Co. in Letter State That Public Is Not Buying
Songs and That a Return to Ten Cent Price Is Necessary
—If Price Is Not Reduced, Say Music May Be
Eliminated from Their Stores**

S. H. Kress & Co., owners and operators of a string of retail stores in which sheet music is sold are the latest to make a move to induce publishers to cut the price of publications and get the music business back on the old ten cent retail basis.

In a letter sent out by Kress & Co., they state that they have been selling music against great odds, that the public is not buying music as in the old days and that a retail price of ten cents per copy instead of twenty-five is needed.

They declare that they have a lot of dead stock on hand and that unless the price of music be cut to a figure whereby they can retail popular music at ten cents per copy they will be forced to discontinue the handling of music in their stores.

The Kress company operate about one hundred retail stores, most of which are located in the south and some ten or twelve are in towns and cities of good size.

The amount of music sold in these stores is considerable and during the days of good

general business handled a considerable amount of music.

In the letter sent out a request for some sort of a conference is made and publishers who have received the letter are expressing surprise and astonishment.

The general opinion throughout the music business is that the day of ten cent music is over for all time. Production costs are still at a high mark, operating expenses, printing, exploitation in fact everything in connection with the publishing of music is still far above the price which prevailed before the war days they say and any cut in wholesale price is impossible.

A return to the retail price of ten cents per copy for the popular prints is entirely out of the question they say and declare that it would mean the end of the business.

The suggestion of Kress & Co. and the outcome of the plan will be watched with much interest.

CALLAHAN AT BAY VIEW

J. Will Callahan, the song writer and Mrs. Callahan, have returned to their summer home at Bay View, Mich., after spending almost two years in New Smyrna, Florida. Mr. Callahan who has been in poor health stood the trip north well, and believes that his general health as well as his eyesight are improved.

He has just finished some new numbers with Lee S. Roberts and Max Kortlander.

COMPOSER HAS NARROW ESCAPE

Bob Ricketts, composer and manager, had a narrow escape from serious injury last Sunday when the automobile in which he was riding on the Grand Concourse was overturned by the wind accompanying the storm which created havoc in that vicinity. The car being a limousine prevented any of the party from falling out, the most severe injury suffered being some minor scratches.

NEW WRITING TEAM FORMED

Billy Baskette and Jack Benny have formed a song writing team, and have taken office room with Paul Specht in the Hilton Building. They placed two numbers last week, "My Dream of Romance" with Irving Berlin, Inc., and "Don't Stop" with the Broadway Music Corp.

SNYDER BACK FROM CHICAGO

Ted Snyder has returned from Chicago where he had gone to attend the opening of the new Waterson, Berlin and Snyder music store. Mr. Snyder's new fox-trot novelty "Dancing Fool" has been released and bids fair to outdo his last number "By the Sapphire Sea."

WRITING PLAY FOR JESSEL

James Francis McHugh, better known as "Jimmy," and Jerry Benson, the former professional manager of Jack Mills, Inc., and the latter of that department with the same publisher, are collaborating on the book and lyrics for the new Georgie Jessel production.

HERBERT TUNES ARE FINE

In the new Ziegfeld "Follies" Victor Herbert has contributed some of his best music.

INJUNCTION AGAINST BRADFORD

A temporary injunction restraining Perry Bradford, individually, and the music publishing companies which bear his name, from printing, publishing or selling copies of the song entitled "He May Be Your Man, But He Comes to See Me Sometimes," was granted by Supreme Court Justice Marsh last week on application of Lemuel Fowler.

The injunctive order was granted by default, the defendant not opposing the motion. The order also forbids the defendant from collecting or transferring any moneys from mechanical companies for reproducing the song, and further orders that all plates and copies of the song and any and all moneys received by them to date be turned over to Fowler. Attorney Abner Greenberg, of No. 152 W. Forty-second street, represents Fowler in this action.

SALE INCREASE FOR KRESGE

Sales of the S. S. Kresge Company for the month of May showed an increase of 15.85 per cent compared with the corresponding month of 1921. Total sales for the month of May this year amounted to \$4,903,106, whereas the sales for the corresponding month of last year was \$4,232,289.

For the first five months of this year sales amounting to \$21,953,278 were recorded, an increase of 10.13 per cent over the \$19,933,710 reported for the corresponding period in 1921.

The Kresge Co. carries music and sells a large amount of popular publications.

HARMS HAS "LOVE AND KISSES"

Harms, Inc., are publishing the score of "Love and Kisses," the musical comedy starring Eddie Buzzell, which opened last week at Atlantic City. The lyrics are by Neville Flesson, and music by Albert Von Tilzer is conceded by those who saw the show to be the most tuneful that has been heard in Atlantic City in some time. Several of the numbers have hit possibilities among them being, "Love and Kisses," "As Long As I Have You," and "The Forty-Second Street and Broadway Strut."

WROTE NEW REVUE

J. Russell Robinson and Roy Turk, of the Waterson, Berlin & Snyder staff, wrote the lyrics and music for the new revue at The Boardwalk, produced by Lew Leslie.

BARNES BURIED WITH SON

Paul Barnes, comedian, and composer of the famous song hit "Good-by Dolly Gray" and other popular songs, did not die a pauper, as published in daily newspapers, nor was his body buried in Potters Field.

He was a patient at the Manhattan State Hospital on Ward's Island, and when he died there early in May his body was sent to his widow at her home in New Hampshire and buried beside his two sons in the family plot in Bayside Cemetery, Laconia.

His widow, who was during his early days his stage partner as well as his wife, wrote the following letter clearing up the story:

"The reason for his being in a State hospital was that we could not get a private hospital to take him. I myself cared for him through an illness of nearly five years. I did all I could to make him happy. He was never out of my sight until I finally took him to New York at his own request. At Bellevue Hospital they told me he was absolutely incurable. He did not go insane for the loss of money, for when we returned from England we had a nice bank account and owned our home, which is worth \$10,000 and which I still own.

"It is true I earned our living by taking pay guests into our home and I am proud of it. The National Vaudeville Association paid for all the little attentions he received at the hospital and they also shipped his body home."

Mrs. Barnes was known on the stage as Phyllis Ruffell.

ALL STARS WIN SUNDAY GAME

A riot was narrowly averted last Sunday at the Central Park, sheep meadows when McCord's All Stars defeated the N. V. A. Rip Van Winkles in a game of baseball, score 27-20. The former team is the nom de plume of a well known professional department team of a local publishing house.

Herbert Steiner and Byron Gay were the All Stars' battery, and Barney Williams (Williams and Demarest) and Wilbur Held (tramp comedian) did the heavy work for the Van Winkles.

The All Stars' team worked smoothly although they were credited with a goodly share of the 89 errors that were chalked up. The Van Winkles, however, in their attempt to stem the tide of victory had some hard luck. Val Stanton who was sent in by the N. V. A. team to bolster up the works saw nine runs made in that particular inning in which he entered the game. Ernie Van also took his usual flop between second and third base, adding to the Van Winkle's hard luck. The near riot started when the Van Winkles sent in a masked marvel said to be a professional player, who was relied on to murder the ball. The best he did was a slow roller, which let him out, although he did good work at first base.

The McCord All Stars are open to play any music house or allied trade team, and have arranged to give the N. V. A. Van Winkles a return game which will be played shortly.

INFRINGEMENT SUITS PLANNED

Wholesale infringement of copyright actions will be started shortly by the American Society of Authors, Composers and Publishers against up-state moving-picture houses who have been playing copyrighted music for profit without paying a performing rights license fee to the society.

Earl I. Freshman, of Syracuse, N. Y., who represents the A. S. C. A. P. throughout the state of New York outside of this city, arrived in New York last Saturday and brought with him proof of the specific violations of the offending theatres and resorts. The majority of the places against whom action will be taken are the movie houses in such towns as Syracuse, Troy, Hudson, Amsterdam and similar sized towns throughout the state.

Infringement suits of the same order were started by the society in other states and so far they have been victorious, despite the fight put up by the Moving Picture Theatre Owners' Association of America, which took up the fight on behalf of the various movie houses.

FRANCES GENDERING ENGAGED

Frances Gendering, secretary to Phil Kornheiser, of Leo Feist, Inc., was betrothed last Sunday, June 11th, to Edward Albert, non-professional.

Miss Gendering is well known and liked in popular music circles, and for the past six years has been with the Feist concern where she is held in high esteem.

ABE OLMAN FREE LANCING

Abe Olman, for years connected with Forster, the Chicago publisher, is no longer with that house and is now living in New York and doing free lance writing.

SONGWRITER IN VAUDEVILLE

Sam Gould, writer of the song "Angel Face," has been booked over the Loew southern time and will open within the next week.

KEIT AT CONVENTION

Joe Keit is in Atlantic City this week attending the big convention of Victor Talking Machine men.

STEIN WITH CAINE CO.

Herman Stein, an experienced expert and business man, has joined the staff of S. S. Caine, Inc.

COMMITTEE TO BOOST SALES

The Music Publishers' Protective Association have formed a committee to devise ways and means of initiating propaganda for the purpose of increasing the sales of sheet music. The committee is composed of J. M. Priaulx, of C. H. Ditson, Edward B. Marks, of the firm that bears his name, and Louis Bernstein, of Shapiro, Bernstein & Company. Their report will be heard at the next meeting of the association.

Just what steps will be taken toward increasing the sales of sheet music and the nature of the committee's intended report, is not known, but it is believed that they will work it from the angle of educating the local dealers to the extent of being better salesmen and more enterprising. The average town of about 25,000 is considered the backbone of the country's business and the local music dealers of these towns, it is believed, will receive the benefit of the music publishers' efforts to increase their sales.

In the past, experiences of many investigators and students of the trade who have looked over the situation have all agreed to at least one point, and that was the poor business methods of the average music dealer.

VAN ALSTYNE WITH REMICK CO.

CHICAGO, June 12.—The office of Van Alstyne & Curtis here is closed and Egbert Van Alstyne, the writer, is now with Jerome H. Remick & Co.

Van Alstyne & Curtis have been associated in the music publishing business for some time, Curtis for the past year being located in New York, while Van Alstyne was in charge of the Chicago office.

At the New York office of Van Alstyne & Curtis at No. 1568 Broadway, Mr. Curtis denied all knowledge of Mr. Van Alstyne's withdrawal from the firm and said that if he had done so, he had not been informed of it.

TO WRITE UNIT SCORE

Fred Stoddard, well known song writer, has been engaged to write the score for "Echoes of Broadway," a unit that will tour the Shubert Vaudeville Circuit during the coming season.

BLOOM IS CHICAGO PROF. MGR.

CHICAGO, June 12.—Murray Bloom has been appointed professional manager of the Chicago office of Jerome H. Remick & Co.

BURLESQUE

BURLESQUE MEN PROMINENT IN NEW CORP

SHOWS WILL OPEN SEPT. 17

According to the best information obtainable from those holding franchises in the Affiliated Theatres Corporation, the new name for next season's Shubert Vaudeville, the style of show to be put on by the circuit will practically be another type of burlesque. The difference will be a more expensive production, with the oleo now called vaudeville, and the burlesque which will be called a Revue.

The circuit is apparently controlled by burlesque and ex-burlesque men. I. H. Herk, president of the American Burlesque Circuit, is the president of the new circuit; Max Spiegel, former franchise holder of the Columbia circuit, is the treasurer, and Thomas E. Beatty, a director of the American Burlesque Circuit, is the secretary of the new organization.

Those who are producing shows for the new circuit are mostly ex-burlesque men, many of whom were with the American Burlesque Circuit last season. E. Thos. Beatty has two shows scheduled for the coming season; Jack Reid has one; Arthur Pierson, Forrest P. Trollers, attorney for the Butler estate, and Edward L. Butler, have one show; also George W. Gallagher has one in preparation. I. H. Herk, Barney Gerard, and Jack Singer have two shows each. Henry Dixon and Max Marcin, the former an American Circuit director, have one show.

This makes a total of thirteen shows to be produced by burlesque producers and managers, for the Affiliated Theatres Corporation.

It is understood that William B. Friedlander, a partner of L. Laurence Weber, will produce the two shows for Weber, also one for J. J. Shubert and others.

The exact date of the opening of the new circuit is yet indefinite, but it was said by one producer that September 17th is the possible day.

Whether or not the circuit which no doubt was organized as an opposition to the Columbia Amusement Company, will hurt the business of the latter remains to be seen.

STOCK FOR NORWICH

Bert Weston will open a three weeks' engagement at the Broadway Theatre, Norwich, Conn., with a stock next Monday.

In his cast are Eddie Cole, Al Hillier, Eddie Lloyd, Jos Mackey, Irene Leary, Bee Beryle, Pearl Watson and another woman to sign. There will be twelve girls in the chorus.

Weston will change his bill semi-weekly and will have a matinee every day.

WALDRON'S CASINO CLOSED

BOSTON, June 12.—Waldron's Casino closed for the season on Saturday night, June 10, the last attraction being the burlesque show, "Broadway Beauties." The house will be remodeled and redecorated during the summer, both on the interior and exterior. It will probably reopen next season with the same policy of three-in-one shows, playing pictures, vaudeville and burlesque.

MORTAN IN REVUE

Nat Mortan, last season with "Cuddle Up," has cancelled his vaudeville time on the Fox Circuit, to open in the Music Box Revue in Atlantic City, which is under the direction of Joe Mann and Max Rogers. He opened there Monday.

W. S. CAMPBELL RESIGNS

William S. Campbell has resigned as a director of the Columbia Amusement Company. He tendered his resignation on June first and it was accepted by that corporation.

The reason given for Campbell's resignation is that he is compelled to go on the road next season and manage his show on that circuit and feeling in doing this he would not be able to attend meetings of the Board of Directors, he thought it best to step down and make room for someone else who could attend.

Campbell is one of the pioneers of burlesque and has been a very valuable man in the official capacity he has been occupying as a director the past several years.

His place has been filled by Thos. R. Henry, who was elected to the position as a director on the day Mr. Campbell resigned. Henry is again located in the offices of the Columbia Amusement Company and has the same office he occupied last Winter. His duties will be the same as they were before he left to return to the Gayety, Boston.

Mrs. Mary Henry has been officially appointed manager of Gayety, Boston.

Campbell will manage his Rose Sydel London Belles the coming season, and Harry Thompson will do the advance work for the show.

JOHNSON HAS EMPIRE

Arrangements were completed last week whereby Marty Johnson will have complete control in the management of the Empire Theatre, Hoboken. Johnson now has the lease all by himself, taking over from the Bruggerman Estate their interest in the lease, which has five more years to run with an option of more.

Johnson will manage the house and has practically completed a deal to place the shows of the Mutual Burlesque Circuit in his house, which will open the regular season about the middle of August.

At the close of the American Burlesque season last April, Johnson tried out stock burlesque, but this proved a failure as the class of shows that were given there did not go and Johnson lost considerable money the four weeks he remained open.

Johnson had a fifty percent interest in the house previous to the above arrangement.

GERARD SHOW IN FIFTH WEEK

BOSTON, June 12.—Barney Gerard's "Follies of the Day," is now in the fifth week of its successful run at the Gayety Theatre. The show has made such a hit with the theatre going public here that it is playing to capacity at every performance.

FEINER CONVALESCING

Edward Feiner is convalescing from injuries sustained in an accident recently. He suffered a broken shoulder and other damages when he was struck by a bus at Fifteenth avenue and Thirteenth street, New York.

RAYMOND PAIN SIGNS

Raymond Pain, straight man, has signed a contract with Jacobs & Jermon for next season. Pain is now playing a stock engagement at the Olympic, New York, having opened there Monday.

SIGNED FOR NEXT SEASON

Irons and Clamage signed recently the following principals for their shows next season: Arthur Laning, Harry Seymour and Frank (Rags) Murphy.

MELROSE LEASES HOTEL

DETROIT, Mich., June 10.—The Metropolitan Hotel, this city, has been leased by Earl Melrose, who will cater to show people.

NEW OFFICERS FOR BSQUE. CLUB

JAS. E. COOPER IS PRESIDENT

The annual meeting for the election of officers of the Burlesque Club for the ensuing year, was held last Thursday night in the club rooms.

The place was crowded when the meeting was opened, with President Herk in the chair.

After reading the annual reports the election was declared in order.

There were two tickets; one nominated by the Nominating Committee and the other by petition. The former ticket won.

Those who were elected were: James E. Cooper, president; Lew Talbot, vice-president; Charles Franklyn, treasurer; Harry Rudder, financial secretary; Lou Lesser, recording secretary.

The six new members elected for the Board of Governors are: Sam A. Scribner, John Keit, James Sutherland, Billy K. Wells, Sam "Pool" Lewis and Bob Travers.

After President Cooper took the chair, he announced his intention of having the good work go on, and thanked the outgoing officers for their hearty co-operation. He expressed the highest anticipation for the future of the club. A motion was carried, that a committee be appointed for the purpose of presenting Mr. Herk with a set of engrossed resolutions in appreciation of his valuable services and help. Another motion which went over with a rush, was the means of making him an honorary life member.

After Steward Bill Jennings had started the ball a-rolling, Mr. Beatty continued in a speech, concluding with a motion for a vote of thanks for Secretary Harry Rudder. President Cooper did the proper thing by proposing that a salary be paid Mr. Rudder and a motion to that effect was carried.

President Cooper then called a meeting of the new Board of Governors at his office for the following day, in order to start things a humming by the new administration.

After the meeting was over, a fine cold lunch was served in the rooms on the third floor. The committee in charge gave excellent service and cared for the wants of all. This committee consisted of "Baron" Golden, Harry O'Neal, Sheriff Levy, Meyer Harris and Steward Bill Jennings.

A colored jazz orchestra entertained the members until a late hour. "Young" Phil Sheridan and Emmett Callahan also offered dancing specialties.

MAE DIX GETS RELEASE

Boston, Mass., June 9.—Mae Dix, soubrette of Barney Gerard's "Follies of the Day," playing the Gayety Theatre, has succeeded in securing her release from her contract recently signed with Gerard for next season. She closes with the show Saturday and leaves for her home in Pittsburgh for the Summer.

EDDIE MALDEN SIGNS

Eddie Malden has signed with Jacobs and Jermon for one of their Columbia Circuit shows next season. He was in vaudeville the past season.

RALPH SANBORN SIGNS

Mollie Williams signed Ralph Sanborn, a black face comedian, for her Columbia Circuit show next season. The contract was signed last week.

SIGN WITH "LET'S GO"

Marty Collins and Jack Pillard signed contracts last Friday with John J. Jermon and Marty Collins to be featured with their Columbia Circuit show "Let's Go" next season.

Collins and Pillard were booked on the Orpheum Circuit to open in Kansas City Sunday, but cancelled to accept this engagement.

STOCK CUTTING SALARIES

They have started to cut salaries at Joe Rose's Irving Place Stock Company. The principals were notified last week. Murray Bernard and Emily Clark refused to stand for the cut and closed last Saturday night. The girls were cut the week before. Rose claims that the house did a gross business last week of \$2,300.

DALY TO DO "BREVITIES"

Eddie Daley, who recently purchased the entire production of the "Broadway Brevities" from the Buckeye Producing Company, will give his show on the Columbia Circuit, the same title. He has engaged so far Lena Daley, Jay C. Flippin, John O. Grant and Babe Healy.

CASPER'S ON COAST

SAN FRANCISCO, Cal., June 8.—Emil Casper, last season with Dave Marion Show, and Mrs. Casper are spending a few weeks at Mrs. Casper's home here. They will leave shortly for Los Angeles, San Diego, and will return to New York by way of the South.

NEW ACT FORMED

James Francis and Harry Bentley are playing vaudeville in an act called "You Can't Fool Me." They open at Proctor's Fifty-eighth street next Monday. They were at Minsky Brothers' National Winter Garden the past season.

NOW IN STOCK

CLEVELAND, O., June 10.—Joe Lyons, straight man, and Sadie Lyons, soubrette, opened with Eddie Sullivan's stock company at the Star here Monday. Miss Lyons is also producing the numbers and Lyons is staging the shows.

SIGN FOR "RADIO GIRLS"

BALTIMORE, Md., June 9.—Bobby and Emma Wilson have signed with Sim Williams for his "Radio Girls" on the Columbia Circuit next season. Wilson will work opposite Billy Gilbert, and Miss Wilson is an ingenue soubrette.

LOU FRANKS IN HOSPITAL

Lou Franks, burlesque agent, who was ahead of James E. Coopers "Folly Town" last season, was operated on at the St. Michaels' Hospital in Newark last Tuesday.

THE TALBOTS ON VACATION

Lew and Mrs. Talbot, also Mr. and Mrs. Bertrand and Bess left New York last Friday for a vacation which will be spent on the banks of the Kennebec River.

JOHNNY KANE SIGNS

Johnny Kane, juvenile, has signed to go with the "Maids of America" Company on the Columbia Circuit next season.

"LET'S GO" IS CLARK SHOW

Fred Clark will call his show on the Columbia Circuit next season "Let's Go."

DRAMATIC and MUSICAL

"FOLLIES" OF 1922 ZIEGFELD SHOW IS BIGGER THAN EVER

The Ziegfeld Follies, 16th annual production of F. Ziegfeld jr., at the New Amsterdam Theatre, on Monday night, June 5. Book by Ring Lardner and Ralph Spence, lyrics by Gene Buck and music by Victor Herbert, Louis Hirsch and Dave Stamper. Directed by Ned Wayburn.

PRINCIPALS

Will Rogers, Gallagher and Shean, Mary Eaton, Florence O'Denishawn, Martha Lorber, Mary Lewis, Evelyn Law, Muriel Stryker, Lulu McConnell, the Conner Twins, Jesse Reed, Pearl Eaton, the Sixteen Tiller Girls, Andrew Tombs, Brandon Tynan, Nervo and Knox, Thomas Spencer, Bernard Randall, Grant Simpson, Jack Whiting, Serge Prynikoff, John B. Scott and Al Ochs.

Ziegfeld's "Follies," for the first time in its long career, opened at the New Amsterdam Theatre on Monday night of last week without its usual week's break in at Atlantic City.

As the result of Mr. Ziegfeld's decision to open the big show "cold," the first nighters saw a bigger "Follies" show than either they or any one else will ever witness again. The curtain went up shortly after eight o'clock and did not get down at the end of the performance until 12.55. There were no waits, the show ran along at a great rate of speed, but the fact of the matter is that as Will Rogers declared on Tuesday night, there had been enough show cut out after rehearsals and eliminated after Monday night to provide a show for himself, two more for Mr. Ziegfeld and at least four Shubert Units, and still more cuts were coming.

On Tuesday night the show ended at 12.23 and further cuts during the week got the time down to around 11.30 and this will probably be the schedule for the run.

This year's show is a big one, big in scenes and big numerically in so far as the chorus is concerned. Beautiful to behold, gorgeously staged, the new "Follies" is a monster girl show in which the beauties are on the stage almost continually from the rise of the curtain to its final fall in gorgeous costumes combined with continual scenic changes which easily convince one that the present "Follies" cost more to produce than any of its famous and expensive predecessors.

Despite this the ticket price is a dollar less than last year and with the usual capacity audience which the show draws the receipts will doubtless be around \$36,000 weekly.

The high spots in the show are the Fokine ballet, one of the best things Ziegfeld has ever presented, the big finish to the first act, the Tiller girls, an English dancing act, "Farlandio," a finely staged and beautifully executed dance offering designed by James Reynolds and staged by Michael Fokine, for which Victor Herbert supplied some wonderful music, and "Lace-Land," a ballet staged by Ned Weyburn, in which the gowns covered with a new discovery preparation change in a rapid and brilliant manner.

Will Rogers is one of the big hits in the show. He does his familiar roping act to which he has added a number of new bits and also works in a number of the comedy scenes. One of the best is a baseball bit by Ring Lardner. Andrew Toombes and Al Ochs assist him, and while it can only be fully appreciated by those that are familiar with baseball, there is a laugh in almost every line. Gallagher & Shean, with their "Mr. Gallagher, Mr. Shean" song, which stopped all the vaudeville shows in which they appeared recently, are using the number in the "Follies" and it goes just as big as it did in the two a day houses. Not only do they do it, but near the end of the long show, Rogers & Toombes sing a version and

Gallagher & Shean return to protest and the four render it.

"Uppers and Lovers," a sketch in which the curtain is supposed to get caught and only can be raised a couple of feet from the stage is a novelty. It is played without a spoken word and all that can be seen are the feet of the performers. Nervo & Knox, an English comedy team, did some very clever dancing and a funny slow motion picture burlesque.

Gilda Grey did her familiar shimmy dance and sang a song cleverly.

Mary Eaton, charming in appearance, sang well and danced better and could to advantage have been given more to do in the production.

Two girl dancers stood out strongly, Rita Owin, who did a clever eccentric number and Martha Lorber, a fine looking girl who did a high kicking number, which won numerous recalls.

Lulu McConnell and Brandon Tynan are good in the "Rip Van Winkle" sketch, in which New York conditions twenty years from now are cleverly given and she also sings a couple of songs cleverly later in the show.

A novelty scene in which the stage door of the theater is shown closes the show. The principals of the company make their exits, the chorus girls come down the fire escapes and dozens are seen in the dressing room windows hurrying to join the big ensemble.

The "Follies" is filled with excellent material, with the elimination of a few scenes the production of which will be one of the best of the sixteen presented.

REDECORATING THE EMPIRE

The thirtieth season of the Empire Theatre ended on Saturday night with the final performance of "The Rivals," the Players' Club production.

For the next two months the famous playhouse will be in the hands of decorators, carpenters and electricians, and it will be completely refurnished and redecorated before the next season opens.

The main floor is to be torn up and a new one of improved model is to be laid. New carpets will be laid and the entire house rescaled. Improvements on the stage will also be made, chief among which is to be the installation of a new electric system.

"DECLASSE" FOR LONDON

LONDON, June 12.—Zoe Akins, the American authoress, is in this city conferring with Gilbert Miller in regard to the production of "Declasse," in which Ethel Barrymore appeared for several seasons in America. The play will probably be produced at the Savoy Theatre. Miss Akins is also arranging with Mr. Miller for the production of a new play in which Marjorie Rambeau is to open next season, in New York at the Empire Theatre. This is to be produced by Charles Frohman, Inc.

FAVERSHAM TOUR OPENS JUNE 22

William Faversham will open a special Summer tour of Long Island on June 22 in his home town of Huntington. He will appear in three one-act playlets. The proceeds of the opening night in his home town will be donated to the Professional Children's School on West Seventy-second street.

ALL STAR CAST FOR "CLIMAX"

"The Climax" will be presented next season by an all-star cast, including Wilton Lackaye and Charlotte Walker. Others in the company include Amelia Bingham and Henry E. Dixie and Norman Hackett.

"LINCOLN" FOR FRISCO

"Abraham Lincoln," starring Frank McGlynn, is now on its way to the Coast, where it is booked for an engagement in the Columbia Theatre.

PLAYERS' CLUB STAGES BRILLIANT REVIVAL OF "THE RIVALS"

"THE RIVALS," a revival of Richard Brinsley Sheridan's play, in three acts, by the Players' Club at the Empire Theatre on Monday night, June 5, 1922.

CAST

Sir Anthony Absolute.....Tyrone Power
Captain Absolute.....Robert Warwick
Faulkland.....Pedro de Cordoba
Acres.....Francis Wilson
Sir Lucius O'Trigger.....John Craig
Fag.....Henry E. Dixey
David.....James T. Powers
Mrs. Malaprop.....Miss Mary Shaw
Lydia Languish.....Miss Violet Heming
Lucy.....Miss Patricia Collinge

The initial production of the Players' Club in its plan to revive at least one of the famous classics of the stage each year was well chosen, well staged and admirably casted. "The Rivals," written in the Eighteenth Century by Richard Brinsley Sheridan, was originally in five acts, but the version presented on Monday night at the Empire is in three, and is the same as that in which the late Joseph Jefferson added to his fame in the role of Bob Acres.

The Players' Club have succeeded in sustaining the quaint atmosphere of the play, although the scenery used is modern, being mostly made up of great, varicolored screens backed up with black curtains. The effect of this, at first apparently out of place, soon was to be seen, for the scenery, after the first view of it, merged in completely with the entire production, leaving no individual, jarring impression.

The cast of "The Rivals" is composed of ten actors and actresses, all stars in their own right. Perhaps the best impression was made, among the male members of the cast, by James T. Powers, in the part of David. His interpretation of this odd character created by Sheridan is artistically perfect. Tyrone Powers, as Sir Anthony Absolute, also acted his part most successfully. Frances Wilson, as Bob Acres, sometimes seemed to allow his role to slip away from him. Others in the cast were Pedro de Cordoba, Robert Warwick, John Craig, Henry E. Dixey, Mary Shaw, Violet Heming and Patricia Collinge.

The play was produced under the direction of William Seymour, with Alexander Leftwich as stage manager. Norman Bel Geddes designed the unusual settings. The actors are giving their services without charge, the proceeds to go to the Players' Club and the Actors' Fund. The Empire Theatre has been donated for the week, the play is to be run by the Charles Frohman Company, Gilbert Miller and Daniel Frohman.

In a curtain speech made by Francis Wilson on Monday night, he said that the members of the Players' Club, in starting these annual revivals of classic comedies, are doing what, he believes, Edwin Booth the founder of the club, would have wanted them to do, and that it is the purpose of the club to keep alive in this way the best traditions of English comedy.

ELSIE FERGUSON FOR "WHEEL"

Elsie Ferguson has been engaged for the stellar role of "The Wheel," a new play brought over from London by Marc Klaw, and which he will present next season. The title of the piece will no doubt be changed in order to avoid confusion with another play by that name produced here early last season. The piece has just ended a run at the Apollo Theatre, London, where Phyllis Nielson-Terry played the principal role.

MURIEL WHITE FOR INDIA

LONDON, June 12.—Muriel White, the pianiste and entertainer, has sailed for a tour of India and the Far East.

"CHAUVE SOURIS" GIVES NEW SHOW AT THE CENTURY

"BALIEFF'S CHAUVE SOURIS" (second program), a revue in two acts and thirteen scenes. Presented at the Century Roof, Monday evening, June 5.

PRINCIPALS

Mesdames Deykerhanova, Dianina, Fechner, Birse, Ershova, Karavonova, Vassilkova, Komisarjevskaya, Comakina, Kotchetovsky and Messrs. Dalmatoff, Gorodetsky, Salam, Birse, Boreo, Davidoff, Gorodetsky, Jourist, Kotchetovsky, Marievsky, Stoinovsky, Zotoff, Doubinsky, Malakoff, Wavitch and Gontcharoff.

The successful Chauve-Souris has moved up from the Forty-ninth Street Theatre to the Century Roof, where Balieff presented an entirely new show from his extensive repertoire of Russian vaudeville acts. The reopening was not so much in the nature of a first night affair as it was a sort of house-warming party, with the faithful Chauve-Souris and Souriennes attending in full force. To add to the welcome of the theatregoers, splendid new decorations greeted them, done artistically by N. Remisoff. The color scheme and subjects used were designed to bring the stage and patrons closer together, and to that end was more than successful. In fact the Roof is conceded to be the best possible home for the Russian show.

The "Parade of the Wooden Soldiers" was about the only bit retained from the original program. Of the new offerings, one of the best was "The King orders the drums to be beaten." This was unusually well done, with fine lighting effects and stage craft. The different characters looked as though they had just arrived from an old French court. The story is that of an old French ballad and made an entertaining dramatic sketch.

It tells of the King's love for the Marquis's wife. The Marquis yields to the whim of the King and gives her, his wife, to him. The Queen does not take this affair so lightly, and presents a bouquet of poisoned flowers to the lady, and she dies after inhaling their perfume. "The Moscow Fiance" is a corking bit of comedy, which gives one a peep into the homes of Russian merchants of Moscow. A hairdresser and a soldier find their way into one of these homes, and despite the matchmaker's efforts to have them marry folks of their own station, pay successful court to two young ladies who live in the house.

"The Evening Bells," by Gretchaninoff, was sung by Mme. Birse and Mme. Ershova, and M. Doubinsky. "The Nightingale," by Aliabieff, is sung by Mme. Birse and Mme. Vassilkova. "Quadro Caballeros Sevillanos" burlesques the Spanish serenader, who plays 'neath the window of his lady love. "As In Front of Our Gates," presents colorful group of peasant women and a soldier in folk songs and dances, the latter being especially beautiful.

The pantomime, "A Musical Snuff Box," was followed by "The Black Hussars," who sang characteristic Russian songs. Pretty designs and dances were revealed by "Copenhagen Porcelaine," which was a delicate affair. "The Three Huntsmen," which is one of the funniest numbers of the program, was well sung by the three versatile Russians who did the previous number. M. Kotchetovsky did a solo dance to the music by Chopin, called "The Clown." The show ends with the singing of a group of soldier songs before the revolution, by the entire company. Their heads only were visible, the rest of them being painted on a novel drop.

NEW HARRIS PLAY OPENS JULY 3

"A Gentleman's Mother," a new play by Martin Brown, will open at Stamford, Conn., on July 3rd. The piece is now in rehearsal and will be presented by Sam Harris.

SOPHIE TUCKER

THE HAPPIEST GIRL IN LONDON. NOW PLAYING

Hippodrome Theatre in "Round in 50"

WITH

GEORGE ROBNEY

ENGLAND'S GREATEST COMEDIAN AND A REGULAR FELLOW—ALSO PLAYING

Midnight Follies (*a-la Reisenwebers*)

THANKS TO MY MANY FRIENDS, AND TO:

R. H. GILLESPIE
JULIAN WYLIE
HARRY AND GEORGE FOSTER
SIR FRANCIS TOWLE

GEORGE GROSSMITH
MR. MALONE
WILLIAM MORRIS

GUS SOHLKE
PAUL MURRAY
ANDRE CHARLOT
THE HIPPODROME STAFF

SOME MANAGEMENT Eh!

TED SHAPIRO AND JACK CARROLL at the Pianos.

"LOVE AND KISSES" CLEVER

ATLANTIC CITY, June 12.—"Love and Kisses," the new musical comedy book by Laurence Schwab and Daniel Russell, music by Albert Von Tilzer, and lyrics by Neville Flesson, opened last week at the Globe Theatre, proving to be one of the most charming musical pieces heard here in some time. Eddie Buzzell heads the cast. Helen Ford, Lew Brice, Bertee Beaumont and many others who contribute to the play's success.

The story of the piece is well known to vaudeville lovers and is the same act that Eddie Buzzell has been doing in vaudeville, and elaborated of course. This is especially true of the musical end of it.

As in the vaudeville act, the piece opens with John Cousins (Eddie Buzzell) leaving the old home town to try his luck in the city. He takes leave of his sweetheart, Mary Thompson, played by Helen Ford, and gives her a hundred dollar note much against her wishes. She accepts it on the condition that he take a partnership in her proposed cookie factory, which she hopes some day to realize.

The subsequent acts show the luck, Cousins, having his New York experiences, which are funny. Broadway chorus girls, Greenwich Village artists, and rich old ladies, all figure in his experiences. Finally, he mopes into a cookie factory for a job and learns that his girl from New Hampshire owns the place and she insists that he take half of it as he promised when he gave her the hundred dollar note at the depot. The girl with her cookie proposition is seen now and then in the play as well as the other principals. While at the cookie factory those who Cousins has come in contact with although in the rôle of gold diggers before, and also the ones who snubbed the cookie girls, all come in and ask for a job at the factory, and take whatever is offered.

There are several tuneful numbers in the show with hit qualities, so essential to the success of a musical comedy. "Business is Bad Again Blues," "Love and Kisses," "As Long As I Have You," and the "Forty-second Street and Broadway Blues" are all good songs.

Others in the cast beside Buzzell and Miss Ford did much to make the show a hit, such as Helen Coyne and Henri French, dancers. The running time is expected to be cut a little, but not insofar as the musical numbers are concerned will any elimination be made.

DE ANGELIS IN STOCK

SYRACUSE, June 12.—Jefferson De Angelis will come here shortly to appear in the first production of the Professional Players, Inc., the newly formed Syracuse association of player folk who claim the city as their home, either permanently or for the Summer vacation period.

Mr. De Angelis will play the comedy role in Rudolph Friml's "The Firefly," the choice of the Players for their debut at the Bastable Theatre. The piece is definitely scheduled for the week of July 3rd, and rehearsals will soon start. After the "Firefly" Mr. De Angelis will appear in another light opera yet to be selected. The prima donna for the "Firefly" will be announced later. Several prominent songstresses are under consideration.

The Trentini starring vehicle was seen here at the Empire and later it was brought here as a road attraction by Roy Atwell of this city, who appeared in the play.

REVUE FOR GREEN MILL

CHICAGO, June 12.—The Green Mill Gardens will open on Friday night with an all-colored revue, fashioned along the lines of those which have become popular in New York's cafes. There are forty people in the revue, which is presented by Greenwald & O'Neill, Inc., a new firm. A \$1.00 admission charge will be made.

Elgar's Syncopated Band, a colored combination, will play for the dance music. A special late show will be given at 1:30 each night.

NEW OWNERS FOR STRAND

KOKOMO, Ind., June 12.—The Celebrated Theatres Realty Company has bought the Strand Theatre, this city, and will change its policy to pictures and vaudeville.

MARJORIE RAMBEAU GETS VERDICT

Marjorie Rambeau, the actress, was in the County Court House early one morning last week and as the result of her prompt arrival and the non-appearance of the defendant in her suit she was given a verdict of \$2,500 against a film making concern.

Miss Rambeau filed a suit some time ago in the Supreme Court against the Albert Capellini Productions, Inc., moving picture producers, to enforce a contract for her services for six weeks at \$2,500 a week.

The trial was called before Supreme Court Justice Tierney Thursday morning. Miss Rambeau testified she was paid for only five weeks' work and wanted that other \$2,500. There was no defense. It was all over in about half an hour, and Miss Rambeau walked out with a verdict for \$2,712.

MOSS PAPER ON VACATION

The weekly newspaper issued by the B. S. Moss office in the Columbia, Far Rockaway, Regent, Coliseum and Franklin theatres has been discontinued for the Summer. The newspaper, which consisted of four pages of interesting items to the patrons of the different houses, will be resumed on a larger scale next season, under the editorship of Harry Mandel.

CRITIC CELEBRATES 30TH YEAR

WASHINGTON, June 12.—Philander Johnson, playwright, humorist and dramatic critic of the Washington Star, celebrated thirty years' continuous service in which he never missed a day's copy for his column by being a guest of a party organized by friends at the Columbia Country Club.

NEW REVUE FOR PARADISE ROOF

A new all-colored revue called "Creole Belles" will open at the New Paradise Roof of Reisenweber's on Thursday night of this week. The revue is being produced by Miller & Lyle and Sissle & Blake, of "Shuffle Along." The roof is being decorated by Elmer Floyd in Javanese style.

PLAN TO BAR MODERN DANCING

An attempt will be made at the next session of the State Legislature to have a law passed which will prevent the dancing of the "toddle," the "shimmy" and other forms of modern dancing which doesn't please any people who don't dance, by the American League, just formed, which is composed of many prominent men and women. This bill will be similar to the Duke bill which failed of passage at the last session of the Legislature.

In an announcement made this week, the league said:

"Poland, now a republic, has just banned by official edict the 'American' dances. In what kind of position, as regards good taste and morality, does this act of Poland place our great country, otherwise so highly esteemed?"

"The International Congress of the Catholic Women's League in Rome has been discussing the influence on public morality of fashions, motion pictures, the theatre and dancing. The congress decided to put a ban on 'American' dances and recommend a return to classical national forms."

"The head dancing masters now admit that, as regards themselves, these modern dances have gone beyond their control. The American Dancing Masters' Association of the United States and Canada, through Fenton Bott, the national director of dance reform, has examined the Duke dance bill and has gone on record in favor of the enactment of the bill. This action has been endorsed by some of New York's eminent dancing teachers, like Louis Chalif and William Pitt Rivers."

EQUITY REP. AT RUSSELL FUNERAL

Florence Reed attended the funeral of Lillian Russell in Pittsburgh last week as the delegate of the Actors' Equity Association, which the famous actress had long been sincerely interested in.

Two weeks ago the late Miss Russell telegraphed a \$2,000 donation to the Guarantors' Fund of the Equity Players, Inc., the newly founded actors' producing organization.

NEW ACTS

THE DORANS

Theatre—Jefferson.
Style—Dancing—Female Impersonation.
Time—Twelve minutes.
Setting—In "Two."

Until the close of the act the audience is led to believe that one of the Dorans is a girl and though the "girl" is far from being a ravishing beauty, most of the audience were deceived. They opened with a dance that covered the whole stage, flitting about here and there, which characterized all of the routine. Both appeared to be light on their feet and graceful, and the man having more of a claim for a prize for pulchritude than his partner. After the opening dance which was done with the aid of tennis racquets, the man sang a song about different dancers in other parts of the world and the impersonator did a peppy dance for a minute or two, in a new costume. After another change of costume they did a dance in waltz tempo and closed with some eccentric steps, shouting as the impersonator pulled his wig off.

As an act judged on the merits of the dances, it does not amount to very much, with the impersonation added it amounts to something of a novelty, for the impersonator wears his gowns well and both dance seriously while they are at it. M. H. S.

SENIOR PARAMO

Theatre—58th Street.
Style—Monologue and Musical.
Time—Twelve Minutes.
Setting—Special, In "One."

Senior Paramo, who in all probability previously did an Italian act, enters through the centre opening in a drop depicting the entrance to a bull fight arena. He is dressed in the usual Spanish costume, with wide brimmed shiny beaver hat. He sings a song which has something to do with bull-fighting and throwing the bull, here and abroad. Then he goes into a five minute monologue on the relative advantages of the bull-throwers of Spain, America, Russia and some other countries. His talk is almost entirely devoid of humor and his method of delivering it is weak. At last he gets a couple of laughs and then unlimbers a mouth organ, which he informs the public he will play in a manner which took him twenty-five months to learn. He plays it without the use of his hands, inserting one end of it in his mouth. He plays it very well. Then he takes a freakish one-stringed instrument out from behind the drop, playing it with a violin bow and playing the harmonica at the same time. This gets him a fair hand. He then plays a zither and the harmonica together. This finish sent him off to a fair hand and got him two bows. H. E. S.

CLARA MORRIS ILL

Mrs. Clara Morris Harriet, the former actress, Clara Morris, is in serious condition in her home in Yonkers as a result of shock. A tree crashed through a portion of her home and terrorized her, during the storm last Sunday afternoon.

BUNIN SISTERS

Theatre—State.
Style—Songs and dances.
Time—Eighteen minutes.
Setting—Special.

These two girls carry a special drop in "one," and also a maid who helps them make their changes. The maid is attired in a good looking costume, which is made on an elaborate style. The sisters opened with "Georgia," which they sang in harmony, and after removing their hats, sang a popular "blues" number. One of the girls gets away nicely during the latter number and makes a change to a good looking evening gown and comes back for a single "blues" song, that she sells in good style. The other girl makes a change to a wedding gown and they do a double "wedding" number, during which they do a bit of talk that is good for laughs. The next and last change of wardrobe is made in view of the audience. The girls attired in minstrel costumes, with high silk hats, sing a minstrel number and do a routine of dancing, that lets one know that besides being vocalists they can do their share of stepping.

These two girls have a real big time offering. They have personality, voices, can dance, and above all they know how to deliver their wares. S. H. M.

SMALL'S MILITARY REVUE

Theatre—125th Street.
Style—Songs and dances.
Time—Sixteen minutes.
Setting—Special.

Seven women make up this act, a singing and dancing offering, which carries a special set in full stage. At the rise of the curtain, the seven are discovered on the stage, in military uniforms. They open with a popular number that gives way to a dance, which is followed by a "Tommy Atkins" dance by one of the girls. This gives the remaining six time to make a change to Irish costumes, and they sing "Peggy O'Neil," and do a bit of Irish dancing. A toe dance by the solo dancer followed, which was danced entirely against time. The six came back for a Scotch number and dance, in costume, with one of the six stepping out of line to do a Fling, while the others changed to a sort of romper costume and came back for a popular number and dance for a finale. This act is weak from every angle; it is not even a good small time offering. The women in the act do not seem to know what the whole thing is about, and look like a few chorus girls who are lacking in personality. The act is badly staged, and needs plenty of working on before it will be even a good three a day act. S. H. M.

BRADY ROBBED IN BERLIN

According to a cable from Berlin, received at the William A. Brady offices, William A. Brady and his wife, Grace George, have been the victim of thieves in the German city. Valuables amounting to \$3,000 were stolen, including a pearl necklace. The latter, however, was merely an imitation.

STOCKHOLDERS SUE THEATRE CO.

EVANSVILLE, Ind., June 12.—The stockholders in the new Vendome Theatre Company, the building for which is still under construction, have filed through their attorney, William C. Welborn, suits amounting to \$25,000 in claims. The defendants in the action are C. Howard Battin, an Evansville banker, D. A. Cadwick and others.

A receiver was appointed in March as a result of claims amounting to \$130,000, filed by creditors and these creditors stated in court that the theatre would no doubt have to be torn down to pay off the claims. The suit filed against the company charged that Battin, Cadwick and others "colluded and conspired" to sell worthless stock in the enterprise. The house when completed was to play vaudeville and road shows.

LUESCHER GOING WITH KEITH

Mark A. Luescher, who has been general business manager at the New York Hippodrome and general press representative for Charles Dillingham since 1915, will assume an important position in August with E. F. Albee. Luescher will be installed in the headquarters of the B. F. Keith Vaudeville Circuit. He has already done work for Mr. Albee, the most notable being the "Keith Third of A Century" celebration, for which Luescher directed all the publicity.

"PINWHEEL" POSTPONED

The "Pinwheel Revel," scheduled to open at the Earl Carroll Theatre on Monday night of this week, has been postponed until Thursday night.



On Showfolk's Street

Broadway, New York, the Showfolk's Street—the meeting place of friends from everywhere—and there's no gathering place more popular with the people of make-believe land than the Showfolk's Shoshop at 1554 Broadway.

I. MILLER

1554 Broadway

Fifth Ave. At 46th St.

Brooklyn Shop

15 West 42nd Street

498 Fulton Street, Corner of Bond

AL. K. HALL & CO.

PLAYING B. F. KEITH CIRCUIT

Now, Week June 12, B. F. KEITH'S 81st STREET THEATRE

Dir. CHAS. ALLEN, of Bentham's Office

JACK GREGORY & Co.

IN NOVELTY LAND

Alf. T. Wilton, Personal Rep., Palace Theatre Bldg.

NEW ACTS

LIONEL ATWILL AND CO.

Theatre—Palace.
Style—"The White-Faced Fool."
Time—Twenty-five minutes.
Setting—Special.

The former star of "Debureau," and "The Grand Duke" does one thing that few legitimate stars who have appeared in vaudeville have succeeded in doing. He does not disappoint his vaudeville audiences. This is simply because most dramatic stars who have entered vaudeville have always attempted to do something "different." That is different than they have been doing on the legitimate stage, and therefore vaudeville generally has been disappointed. But Lionel Atwill has lived up to his billing.

Vaudeville audiences come to see Atwill "act." They come to see him throw emotion all over the stage—get hysterical—laugh, cry, shriek. He does all this in "The White-Faced Fool," which Edgar Allan Woolf has written for him.

The setting, with a black plush curtain for a background, represents the dressing room of a dramatic star. This is the opening night of a new drama by Ros-tand. Atwill appears as the star—who has always been known as a comedian. He is separated from his wife, whom he loves dearly. His rival, both for a career and for his wife, argues with him, and tells him that one cannot express emotion in acting, unless one feels it. Meanwhile little things and big things, done by Dejazet's wife (Atwill as Dejazet), and the rival come up and threaten to ruin his opening performance by up-setting his temperament. Finally the play opens, of which one act is shown to the audience in one. Dejazet has become so incensed against Croisset (his rival) who appears opposite him in the scene, that he tries to kill him in the scene, and goes off, believing that he has actually committed murder.

The scene reverts to the dressing room. He is acclaimed by the manager. His wife comes back-stage to congratulate him, and tells him he is wonderful. Finally Croisset also appears. Explanations follow. That his wife wanted to prove to him that a woman could aid her husband to success and be an inspiration (which Dejazet had always refused to let her do) and that one must feel the emotion they are about to portray. Hence everything had been pre-arranged, even to the pettiest of annoyances, in order that his first night would be a success.

Elsie Mackay, Will Hinden, Manart Kippen, Gustave Rolland and Daphney Malone appear in the supporting cast, each doing their parts excellently. But Atwill is superb. Because he lives up to the billing "courtesy of David Belasco." That's saying a great deal. For a vaudeville audience expects a tremendous lot from anyone connected with the name of Belasco. And they weren't and won't be—disappointed. G. J. H.

LESTER ALLEN

Theatre—5th Ave.
Style—Singing and Dancing.
Time—Twenty Minutes.
Setting—In "One."

This chap was last seen hereabouts with the White "Scandals," after which he contracted an illness that kept him in bed for several weeks, and while confined to his bed, he thought out the possibilities of an act, and bunched a supply of material together which he presented to the Fifth Avenue. In this new act Allen has enough good material to gain for him a feature spot on any bill.

He opens attired in an outfit that would be too large for a man three times his size, and renders a comedy number entitled "I'm a Lawyer," and from that moment on he was a sensational hit. On his next appearance a full dress suit that would snugly fit his whole family came to view, and while dressed in this burlesque attire, he sang "Break the News to Mother" in "Yiddish." A comedy recitation followed that contained many laughs. A pianist accompanies and plays selections while Allen makes his changes.

After a brief wait he appears again dressed in a neat business suit and proceeds to uncover a dance that was full of graceful stepping, augmented with an excellent supply of acrobatic dancing, with some "Russian" steps thrown in. Allen is a master of the dance art and puts it over in great style. The finish wherein he does a boxing bit, imitating both "Boxers" and at the same time dancing in rhythm while taking the wallops, also placing several well directed falls, almost brought down the house. Allen is a performer who will undoubtedly score anywhere, as the act is there a mile.

J. J. D.

JONES AND JONES

Theatre—Royal.
Style—Blackface.
Time—Fourteen Minutes.
Setting—In "One" (special).

Two colored men using extra blacking, offer a routine of talk and some singing at the finish, which was hardly worthy of holding down the fourth spot at this house, when reviewed. They work in front of a special drop depicting a railroad yard. They seem to have the ability to handle good material, and may be able to make good on a big time bill with better material, but the stuff their act consists of now, is too small time for a two-a-day house. The talk had little or no laughs in the first part of it, and drew a few towards the latter part of the act. New songs would also be acceptable, for they are now using "Stay In Your Own Backyard," and "He's In the Jailhouse Now," numbers which are more than ten years old. G. J. H.

ROLLS AND RECORDS

EMERSON TO CONTINUE

The Emerson and Regal Records will be continued as heretofore for the time being at least, according to Benjamin Abrams, one of the buyers of the assets of the Emerson Phonograph Corporation. Orders will be filled and additional recordings will be made, and the whole organization operated on a more conservative basis than before.

One of the conservative moves will be to discontinue the operation of the Emerson's plating plant on West 24th street, which will be sold sometime this week. This plant is one of the best equipped in the country and cost about \$50,000 a year to run, employing about 25 men. The plating can be done cheaper on the outside, said Mr. Abrams, and the pressing of the records will continue to be done in Scranton by the Scranton Button Works. The Chicago office of the Emerson, which was included in the sale of the assets, will be closed.

Although the Regal and Emerson names are scheduled to be continued, it was intimated that circumstances arising later may change the owners plans and another policy entirely undertaken, which may mean that more of the assets may be sold, or the whole organization be the subject of another sale.

BURNS BACK FROM MEXICO

Edward N. Burns, of the Cameo Record Corporation, is expected back at his office Thursday of this week, from his trip to Mexico, where he had gone on both business and pleasure.

The Cameo list for July will contain the company's first Standard recordings, of which there will be nine double faced records, mostly vocal. The popular list for July will include the following: 229 "Lovable Eyes," "I Love Her," 234 "Smilin' Through," "In Maytime I Learned to Love"; 233 "Oogie Oogie Wah wah-Gee," "But I Hate to Go Home Alone"; 230 "Do it Again," "Step on it Blues"; and 232 "Hopeless Blues," "Lonesome Mamma Blues."

All chain stores are now carrying the Cameo Record including the Kress and Grand Company stores.

NEW SONGS IN REVUE

Creamer and Layton have rewritten and interpolated some new numbers in their revue "Strut Miss Lizzy" which opened recently at the National Winter Garden. Jack Mills, Inc., who are publishing the original score have also taken over the new numbers. The new theme song of the show is "I'm Just Wild About Mandy," around which the musical play now revolves.

FRY RECORDING FOR CAMEO

Charles Fry's Orchestra, now playing at Young's Million Dollar Pier in Atlantic City, are now recording for the Cameo Recording Corporation. Their first records for the Cameo are expected to be released in the near future.

REGAL RECORDS INC.

The Regal Record Co. has incorporated for \$150,000. The incorporators are: R. Kanavek, M. and B. Abrams.

The Regal record was originally put out by the Emerson Co.

METRO RELEASES TWO

The Metro Music Co. have released two new numbers, one by Sam Erlich and Hampton Durand, entitled "Rainy Days" and "I Was Married Up in the Air," by Miller and Rock.

NO JULY LIST FOR Q.R.S.

According to their present plans, the Q.R.S. Roll Company will not issue a July list of rolls. The reasons for this are various, among them being the unusually large list they released for June, and an early and complete catalogue for August which will be out the latter part of July. The general business depression which is affecting the piano roll as well as allied music trades is another reason.

The Q.R.S. selling plan, which is a liberal one and different than some of the other roll companies, provides for shipping good on the consignment, whereas other roll companies will take back but five per cent of the goods shipped, etc. Any slump in the sales of piano rolls is naturally bound to react with no beneficial results to the Q.R.S. Roll Company.

CONFREY MAKES RECORD

Zez Confrey has recorded his composition "Kitten on the Keys" for the Victor Records, which will be released on the 20th of the month as a special (18,900) piano solo. Although the piece has been in the Jack Mills, Inc., catalog for more than a year, it has steadily grown in popularity.

Special window displays are being arranged for, and one of the window attractions will be an electrical effect of a kitten running over the keyboard of a piano.

GENERAL PLATING PLANT MOVED

The General Phonograph Corporation has moved the plating plant that was located at No. 145 West Forty-fifth street to Newark, N. J., where they have another plating plant and which will do all of that work in the future. The removal of the plant from the Forty-fifth street address will give more room to the Okeh record recording laboratory, which are located on the same floor as the other plant.

NOVELTY RECORD RELEASED

Countess Markievicz, known as Ireland's Joan of Arc, who is visiting America, has just completed a phonograph record for the Gaelic Phonograph Record Company that is called "Ireland's Dead Leaders." The record is in the form of an oration and is quite interesting.

VOCALION SALES MGR. IN WEST

O. W. Ray, general sales manager of the Vocalion Record Company is leaving this week on an extended trip to the Pacific Coast in the interest of Vocalion Records. He will stop at all of the important cities en-route.

N. V. A. DANCES DISCONTINUED

The dances held on Thursday and Sunday evenings at the National Vaudeville Artists' clubhouse have been discontinued for the Summer. They will be resumed in the latter part of September. Meanwhile, Lester Weil's Paramount Syncopaters, who furnished the music for those nights since their inception, will book clubs for those evenings.

For Sale

10 SETS OF SCENERY
WARDROBE

Black Plush Cyclorama

Roulette Table, Manuscripts of Burlesques, Melo Dramas, Musical Plays; several Sketches; Playlet for 3 People; Hebrew Comedy with Pathos.

Address BILLY WATSON
ORPHEUM, PATERSON, N. J.

WANTED FOR
BOSTONIAN BURLESQUERS

Good straight man, Trio, Prima Donna, Ingenue, Sister Team and a good comedian. Those doing specialty given preference. Address Chas. H. Waldron, Waldron's Casino, Boston, Mass.

LILLIAN GAY

SOUBRETTE

ON THE LADDER OF SUCCESS

IRONS
and
CLAMAGE
Present

SELF
MADE
ACROBATIC
SOUBRETTE
NOW AT

HARRY "Hicky" LE VAN
BONNIE LLOYD

SEASONS
1922
1923
1924
1925

CHAS. H.
WALDRON'S
BOSTON
CASINO,
STOCK

MISS PATRICOLA

has just finished 49 weeks of the most pleasant season on the
B. F. KEITH CIRCUIT

Thanks to Mr. E. F. ALBEE

NOW RESTING AT

GREAT NECK

MY DOLL'S HOUSE

LONG ISLAND

LAMBS GAMBOL SCORES HIT

Approximately \$18,000 was taken in by the Lambs' Gambol at the Knickerbocker Theatre on Sunday night. The performance was the best public gambol given by the organization as yet, and played to a capacity audience, which enjoyed every part of the program thoroughly.

Will Rogers was the hit of the show, starting his act with a film and then appearing personally with a line of talk about everything one might possibly come across in reading the daily papers. Frank Crumit scored with songs, one being "Ten Nights in a Ball Room," and the other telling about "The Sheik from Avenue A." Fred Stone also made himself agreeably welcome in an act.

Among the novelties of the evening was a powerful dramatic sketch, "A Night in Old Paris," in which Glen McDonough, who has always done comedy, appeared in a heavy dramatic role. Hassard Short offered one of his sure-fire scenes called "Sweethearts of the Fold," which was introduced with a song written by Irving Berlin and sung by Irving Fisher. Various beautiful girls from hit musical shows appeared in this.

"What Made the Lambs Love Mary?" by Joe McCarthy and Harry Tierney, was exceptionally good. Other scenes included "Laughing Water," by George V. Hobart; "So This Is Russia," and a skit by Joseph Santley called "Terrific Terrific."

BIG CONTRACT SIGNED

In a contract just signed by E. E. Shaner, director of the foreign department of the Famous Players-Lasky Film Corporation, with Carl Tork and W. L. LeMat, two well known film importers and distributors in the Scandinavian territory, new and increased distribution facilities for Paramount Pictures in Sweden, Norway and Denmark are provided for. The contract calls for the releasing of eighty Paramount Pictures during the coming year and becomes effective August 21.

Exchanges will be opened in Stockholm, Copenhagen and Christiania at once, under a plan in which Ingvald C. Oes of the Famous Players-Lasky will have an active part. These new distributing centers will be operated in independent exchanges, through which all the exhibitors in the three countries will be able to book Paramount productions.

CHAPLIN'S MOTHER MAY REMAIN

SAN FRANCISCO, June 12.—Mrs. Hannah Chaplin, mother of Charlie Chaplin, will undergo an examination by the Federal Health officials here, in order to determine whether her mental and physical condition is such as to permit her to remain in this country or to return to her home in England.

Mrs. Chaplin, who has been suffering from shell-shock received after an air-raid during the war in England, was permitted to enter this country for a year's period for medical treatment, and according to a statement, filed by Charles Chaplin's attorneys, has improved greatly in that period. The statement pleads that an order directing her departure from this country at present, would cause a relapse. Chaplin has also filed a bond, guaranteeing that she will not become a public charge.

Assistant Secretary of Labor, to whom the statement was directed, said that as soon as health officials will complete their examination and report to the department, he would render a decision.

PEGGY MARSH OUT OF "THE TENT"

Peggy Marsh closed an eight weeks' engagement at The Tent, formerly the Cafe Dansant, on West Fifty-second street, on Thursday night. A peculiar incident occurred that night, after Miss Marsh and her partner, Buster Johnson, finished their last dance. She remained on the floor and started to make an announcement to the effect that she would no longer appear at The Tent, but as soon as she began to speak the orchestra began playing a fox-trot. Miss Marsh held her ground, but could not be heard above the music. The patrons seated in the place were bewildered by the unusual situation, not knowing exactly what was happening. Finally Buster Johnson succeeded in stopping the orchestra and Miss Marsh was enabled to be heard.

Miss Marsh and Johnson, who is also her husband and the foster-father of her child by Marshall Field, of Chicago, are said to have had a falling out with the management of the cabaret over the terms of a proposed new contract. The terms offered are said to have had no appeal to them, which brought out the announcement that they would no longer appear there after Thursday night, in the manner it was presented.

BURIED WITH MILITARY HONORS

PITTSBURGH, June 12.—Mrs. Alexander P. Moore, formerly Lillian Russell, was buried on Thursday, June 8, with military honors, in Allegheny Cemetery, following services in the Trinity Episcopal Church.

Well known writers, actors, artists and in fact leaders in every activity, attended the funeral, and mingled with shop girls, and soldiers who worked with Mrs. Moore in her Liberty Loan Drives.

Embowered in flowers, the body laid on a couch in her room until a few minutes before the funeral cortege moved from the residence in Penn avenue to the church.

President Harding and Mrs. Harding were represented by a beautiful wreath of roses sent from the White House green-houses.

Telegrams were received from all parts of the world, among them being one from Secretary Denby who is aboard the U.S.S. *Herderson* on his way to Japan. His radio said:

"Deepest sympathy. The country and the Marine Corps cannot forget Mrs. Moore's great help during the war."

The honorary pallbearers were: Secretary of Labor, James J. Davis, Senator Hiram Johnson, Congressman Porter of Pittsburgh, Mayor W. A. Magee, J. L. Livermore, Howard Chandler Christy, E. F. Albee, head of the B. F. Keith Circuit, R. H. Burnside, William Flinn, Clarence Burleigh, Col. Oliver S. Hershman and E. M. O'Neill.

Floral tributes from all over the world filled six motor trucks.

ACTOR IN HOSPITAL

Charles B. Barney, a legitimate actor, who during the past season has been appearing in vaudeville at the head of his own sketch, was taken to Bellevue Hospital last week, suffering from the effects of bichloride of mercury, self-administered, the police say.

Barney, who is forty-eight years old, was living at the Hotel Douglas, 207 West Fortieth street, and according to his friends, has been suffering from poor health during the past few weeks.

SHERMAN FOR "MUSIC BOX"

Hal Sherman, who was the comedian with E. Thomas Beatty's "French Frolics," that toured the American Circuit last season, and who is at present appearing in vaudeville with Eddie O'Rourke under the team name of Sherman & O'Rourke, has been placed under contract to appear in the next edition of the "Music Box Revue."

DITRICHSTEIN RETURNING

Leo Ditrichstein, who has been out on the Pacific coast playing "The Great Lover," and also his new piece, "The Mountebank of Emotions," which he broke in a week ago, is on his way back, and next week will be seen at the Princess in Chicago where he will present "The Great Lover" for a short engagement.



AFTER

All facial blemishes scientifically and permanently removed

PAULA ELECTROLYSIS CO.

Suite 516 500 5th Ave., N. Y.

Phone 991 Vanderbilt

All our work guaranteed

20 Per Cent Discount to the Theatrical Profession

Suits Pressed 50c

COLUMBIA SANITARY V. LET

Suits Dry Cleaned \$1.50

167 W. 47th St., next to the Columbia Stage Entrance

Ladies' Dresses Cleaned on 24 Hours Notice \$2.00

We Specialize in Theatrical Work

CHIROPODIST

HAVE YOUR FEET TAKEN CARE OF BY

Dr. EMILIE C. HINZE

FOR LADIES AND GENTLEMEN

FORMERLY WITH FLEISCHMAN BATHS

17 West 34th St., N. Y. (3rd Floor)

Office Hours: 10 A. M. to 6 P. M.

Phone 1209 Fitzroy

AUSTIN GOETZ AND DUFFY FAE

Direction—IRVING COOPER "THE BRIDE AND BROOM" Watch for Daniel and Cornelia

ATTENTION, VAUDEVILLE ACTS

JOHN QUIGLEY THEATRICAL AGENCY, INC.

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps. 184 Boylston St., Boston, Mass.

75c

SERV-US EXPRESS

75c

TELEPHONE LONGACRE 5992

NOW AT 310 W. 47th ST.

HARRY KOSTER, Manager

Theatrical Rate to 125th St., 75c.; Bronx, Brooklyn, \$1.00

Special Load Rate to Big Acts

Free Storage One Week.

STORAGE—OFFICE ALWAYS OPEN—AUTO TRUCKS

PAUL SPECHT

Overnight Orchestra Sensation

By MILT HAGEN

New York is just like that! That's what makes the old town so fascinating! On Monday you possibly arrive a non-entity from a small Western town. On Tuesday, Bang!—something happens, and you find yourself a celebrity.

That's precisely what happened to Paul Specht, one of the quickest successes that the amusement world has ever known. From comparative obscurity he jumped into vaudeville headliner "lights" overnight, within the remarkably short space of three days. Now, booking agents,



PAUL SPECHT

phonograph concerns, music publishers, leading cabarets, societies and clubs are clamoring for his services, and he is being featured at the Hotel Astor Roof dances nightly. He is a distinct overnight success.

How did it all happen? Here is the inside story as it was told us:

On Tuesday night at 6 o'clock of a certain week, Paul Specht and his orchestra arrived in New York, where they were met by Sammy Smith, professional manager for the E. B. Marks Music Publishing Co. He heard them play and became interested in the organization. He recognized Specht as a finished musician and an efficient organizer. The personnel of the orchestra included no less than the leaders of eight different orchestras. They were Frank Guarante, Johnny O'Donnell, Harold Saliers, Frank Smith, Ray Stillwell, Arthur Schutt, Russell Deppe, and Chauncey Morehouse. All of them had given up their prominent jobs and, with the deepest faith in Specht, were willing to share his hazard in the City of Cities—one chance in a thousand!

"Rather an unusual bunch!" observed Smith (who, by the way, was once a famous big league ball-player, and is known to everyone in the amusement world); "very unusual! With a little plugging, like a song, he's bound to knock 'em for a million copies!"

There was to be a celebration in a well-known vaudeville club. Thither repaired S. Smith.

"Put Specht on the program!" he told the powers that be.

"Nothing doing!" said they, "this is for members only!"

Smith stormed, pleaded, wept—and finally had his way. They made an exception of "Specht's Society Serenaders." They were given their chance, and at midnight, just exactly six hours after their arrival, they played.

Those who attended that particular occasion remember the sensational ovation

accorded them. Almost literally, they tore off the roof! That crowd of professionals—the most critical audience in the world—varitabily screamed themselves hoarse, and applauded until the building shook! Encore after encore followed.

As the club's magazine, *Vaudeville News*, later declared, "Paul Specht and his orchestra caused the greatest sensation ever known in the club."

That night assured his permanent success. Agents, orchestra leaders, and other personages in the amusement world crowded him with offers and tried to tie him up. Their efforts continued over the following day, and on Thursday he appeared as a headline act in lights at a Keith theatre, the first time in the history of vaudeville, it is said, that a try-out act has performed the feat.

Since that time, he has stopped every show. In one case, he held the stage for forty-seven minutes, took eighteen curtains, and replaced a Charlie Chaplin picture which the management endeavored twice to show, but in vain, so enthusiastically did the audience applaud. At the State Theatre, Paul Specht's name appeared in lights on three sides of the house, probably the first time such a billing has occurred in the history of Broadway.

The critics, almost unanimously, were enthusiastic and cordial in their praise. No less than 250 telegrams from admirers were sent him within a short space after his initial appearance. Now, contracts of every conceivable sort—phonographs, publishers, instrument manufacturers, what not, and the like—inundate him. The telephones at his office and his home are constantly jingling.

A little delving into the archives of the Specht family reveals the fact that the new Broadway star has well-merited, both by inheritance and diligence, his laurels. His path has been covered with both roses and the thorns that accompany them.

Born in the city which bore the typically musical comedy title of Sinking Springs, Pa., we find him at the age of five struggling to master the intricacies of the violin under the tutelage of his father, Prof. Charles G. Specht, a most capable violinist, one of the greatest organists of his time and a celebrated band leader.

A year later, the youngster appeared at concerts and was declared a genuine infant prodigy. Then followed struggles of every sort; the boy had ambition, but he was forced to earn his own way. He sold papers after school hours, played in a band on Saturdays, and engaged in other activities that would give him both a living and an education.

In this manner, he put himself through high school at the age of fifteen, ranking with the highest in scholarship; the next year he was graduated as the youngest member from the Perkiomen Seminary, where he had been concert master of the symphony orchestra, with greatest honors in violin and musical theory. Next followed a course in piano, violin and counterpoint at Coomb's Conservatory of Music in Philadelphia.

By this time, the young prodigy felt he had learned sufficiently to venture forth in earnest to try his spurs. Accordingly, he organized the "American Collegians," a musical combination that toured throughout the West and was given the heartiest of receptions everywhere. Various other ventures followed, including a concert tour, the organization of various dance orchestras, and similar enterprises.

Paul Specht's appearance at the Alamac Hotel of Atlantic City, with a dance com-

bination, is worthy of note. So impressed was the manager with his music that he published a challenge to any other orchestra to try to equal Specht. It was never met.

Specht's last engagement previous to his Broadway debut was at the Hotel Addison of Detroit. As a token of appreciation, good-will and affection, the management tendered him and his associates a dinner at which was present every Detroit musician of note. A huge floral horseshoe, six feet high, was given him by his enthusiastic admirers. Now—here in New York—the flowers are still coming!

However, it is readily evident that Specht's career has not been one of the usual jazz artist, although he combines the syncopated with the symphonic, and is said

to be interesting to note that Paul Specht "has arrived," because he has *rhythmized symphonic syncopation*. Broadway theatregoers are commenting on the unique and original tone-shading and effect that he gets with nine men. His novelty arrangements bring a new and distinctly refreshing musical effect to the orchestral theme.

Every member of the "Society Serenaders" is conservatory trained and a master of his particular instrument. There! you have the secret of his success in a nutshell: popular music masterfully rendered.

The fact that he has probably played to more people than any other orchestra in vaudeville in such an amazingly short time, is the best proof of his complete and enthusiastic reception by the public.

It is interesting to note that Paul Specht has won considerable fame as a composer. He has written songs of the better order for Bispham, Alma Gluck and others, and his wartime march brought him a very flattering letter from ex-President Wilson. In the popular song-writing field, Specht has collaborated with such well-known writers as Al Dubin, Louis Weslyn, J. Will Callahan and others.

The new Broadway headliner is a member of various fraternal orders, the American Guild of Violinists (which is composed of only the finest concert artists and numbers but a comparatively few members in its rolls), the American Federation of Musicians, the International Lyceum Association, etc.

In appearance, Paul Specht is the temperamental artist; tall, dark-featured, with long nimble fingers, he is the typical musical aesthete. He makes no great claims, boasts, or odious comparisons, but he does insist that he has fought hard for his success and has thoroughly earned it; his has not been a mushroom growth. Also, he most unselfishly gives liberal credit to each individual artist of his orchestra for his phenomenal achievement.

And is he indeed successful? Ask Broadway!—she knows!

SUMMER OPENINGS AT MEMPHIS

MEMPHIS, June 12.—The Alaskan Roof Garden, with vaudeville and dancing opened for the summer season last week.

East End Park also opened for the summer and the Washington Syncopaters will furnish the music for the dancing.

The Lyceum theatre closed a successful season of musical comedy on June 10th. The house will remain closed during the summer months.

TICKET SPECULATORS WIN CASE

Ticket speculators won a court action Monday when Justices Freschi, O'Keefe and Kernochan, in the Court of Special Sessions, rendered a decision that a sign painted on a window of a store or attached to the window is not in their opinion a violation of the ticket speculation ordinance. This decision was rendered when the Justices acquitted Charles Cohen of No. 25 East 22nd street, who was charged with violating the ordinance on February 9 last by placing on his store a sign reading that tickets were on sale there for a prize fight to be held that evening in Madison Square Garden.

The decision written by Justice Freschi reads:

"The primary cause for the enactment of this ordinance was to regulate the conduct of those engaged in the sale of tickets on the street, to compel them to stay off the streets and to prevent the solicitation of their business in such a manner as not to annoy or offend pedestrians. Boisterous calling and invitation even from private premises is a violation; but a sign painted on a show window of a store is not in our opinion a violation of the ordinance."

"If the defendant were to be held responsible under this law, cardboard signs in advertisements in windows, railroad cars and even in the daily newspapers might be the subject of successful criminal prosecution. Such a construction would be manifestly unjust and strained; and, instead of furthering the objects of this law, it would surely defeat the worthy purpose of the law."

Justice O'Keefe, in an additional opinion, states that he does not feel that the ordinance means that a man might carry on the business of being a ticket speculator and not be permitted to have a sign in his window, just as he might if he sold hats and shoes.

"LA TENDRESSE" SCORES

SAN FRANCISCO, June 10.—Henry Miller presented "La Tendresse" for the first time in English at the Columbia Theatre here, and aside from the fact that it resulted in record-breaking business in box-office receipts for the one week it was shown, it resulted in new triumphs for Henry Miller, and particularly Ruth Chatterton, who appears in the leading female role.

Playing the role of a little French actress, who has no husband, but is the mother of two children, she gives an interpretation that will make a new mark in her career. She portrayed every phase in emotion, from lightest and gayest moods to the deepest and most serious of a woman's love, not only for her children but for a man, who at first does not believe that she is faithful to him. This man is a great French dramatist, Stephen Ghent, played by Henry Miller. The role also gives him every opportunity to bring out his genius more effectively than any vehicle in which he has appeared in years.

ROSELAND BEAUTY PARLOR

1658 BROADWAY, NEW YORK

Bet. 51st and 52nd Streets

IN ARCADE OF ROSELAND BLDG.
Facial and Scalp Specialists. Expert
hair dyeing and bleaching. Hair Goods
made to order at short notice.

Hours: 10 A. M. to 7 P. M.

FRANK MANSFIELD

THE VERSATILE GRAND OPERA TENOR

Playing the xylophone and singing at the same time. MY ORIGINAL NOVELTY.

My LATEST NOVELTY, with the business incidental to operatic selection fully protected. Imitators lay off!

Direction—JACK POTSDAM

COLUMBIA CONCERTS OPEN

The Goldman Band under the leadership of Edwin Franko Goldman began its fifth season of summer night concerts on the green at Columbia University on Monday night and a big audience enthusiastically applauded the programme. The concerts will be given Monday, Wednesday and Friday nights, and as requests for more than 200,000 tickets have been received the indications are that this year's concerts will be even more popular than any of the preceding seasons.

During last season at times as many as 26,000 music lovers crowded the grounds about the university while the band gave its concert.

A special concert given Tuesday in City Hall Park under the patronage of Mayor Hylan and his official family was largely attended.

RINGER AT RAINBOW INN

Johnny Ringer and his Melody Boys opened last week at Rainbow Inn, Rye, N. Y., for the summer. The resort is one of the best road houses near New York and Ringer refused a number of good offers to go into vaudeville to accept the engagement.

The orchestra is composed of Georgie Coone, Ralph Liquori, Michael Martini, P. Bulloski, and Johnny Ringer, leader.

OWEN JONES ILL

Owen R. Jones, formerly musical director at Keith's Palace Theatre, is seriously ill from a nervous malady. Several days ago he was stricken blind, but has since recovered his sight, and, his physicians say, will be entirely well again in a few weeks. This sickness is a recurrence of a similar misfortune Mr. Owen suffered more than ten years ago.

MILLER ORCHESTRA TO TOUR

Ray Miller is organizing a nine-piece orchestra to go on tour and play a series of one-night stands through Pennsylvania, Ohio and some of the Eastern States. Jean Alexander, soprano, will be with the orchestra as a soloist. The orchestra, yet unnamed, is expected to open about June

DAVIS AT SWAMPSCOTT

A Meyer Davis orchestra is now being featured at the New Ocean House, at Swampscott, Mass. The organization is an eight-piece combination and is being featured as a solo orchestra. It will be at the Ocean House all Summer.

"TAPS" ON VACATION

"Taps" Schonstein, head of the band and orchestra department of Irving Berlin, Inc., left Saturday on a ten-day vacation, which he is spending in Atlantic City.

APARTMENTS **Furnished**
Unfurnished
Near Times Square

THE LINCOLN **HIGH-CLASS**
ELEVATOR
304-310 WEST 51st ST., N. Y. Tel. Circle 6040

THE EDMONDS **In the**
Heart of
776-778-780 EIGHTH AVE., N. Y. the City
Office at 778 Telephone: Bryant 0554
Exclusively for Theatrical Folks. Service
All improvements. MRS. GEO. W. DANIEL

"SCOTTI"

(VIOLET STUART)
GOWNS, HATS, COSTUMES
RENTALS TO THE PROFESSION
220 West 46th St. New York City
Bryant 10310

Phone
Bryant
6208
PUBLIC STENOGRAPHER
NOTARY PUBLIC
TYPEWRITING Theatrical, Commercial, Legal Work
Multigraphing, Mimeographing
LEONA ROTH
1545 Broadway at 46th St., Suite 304

ORCHESTRA NEWS

SEXTETTE AT SIDE SHOW

The Versatile Sextette opened Saturday night at the Side Show, formerly the Ted Lewis Club, where they were booked by LaBlanc and Gilman, of the Hilton Building. The sextette at one time played at the Marigold Gardens, Chicago, also on the Keith circuit, and became unusually popular when they played with Bessie Clayton's act with which they closed recently. All of them in addition to being excellent musicians have fine voices, and their salary at the Side Show is said to be in excess of any amount ever received by a six-piece orchestra on Broadway.

The personnel of the sextette are: Irving Aaronson, Al Lentz, Herman Hyde, John D'Alessandro, Sam Kahn and Andy Hamilton.

STERN GETS FOREIGN OFFERS

Harold Stern and his "Shelburne Symphonic Syncopators," who are appearing at the Hotel Shelburne in New Brighton, have received offers to appear at the Danse Salon de Washington in Paris, and for the Alhambra Roof in London. They have created quite a dance vogue at the Shelburne and are drawing hundreds of professional dancers to the ballroom there.

HARMONISTS AT STRAND ROOF

The Charles & Charles Harmonists have opened at the Strand Roof, where they are playing the dance and revue music. The orchestra which is under the direction of Jos. B. Franklyn, formerly played at Healey's for two years, when they were known as the Holtsworth Orchestra.

BUNN ORCHESTRA PICKS NAME

The three girls who have scored at hit at Bunn Brother's California Cafeteria since their opening several weeks ago, have chosen the name of "Cameo Trio," for their combination. The girls, who are Gemma Ottimo, violinist; Marie Richards, pianist, and Florence Munro, saxophonist, are also playing outside dates at clubs and dances.

RAPP AT BOARDWALK

Rapp's Boardwalk Orchestra opened last week at The Boardwalk, formerly the Cafe de Paris, where a bathing girl revue has been produced. The orchestra is playing under the direction of Paul Whiteman, Inc.

SATTERFIELD AT CAFE MARTIN

Tom Satterfield and His Orchestra opened last week at the Cafe Martin, Atlantic City. This is the orchestra's eighth consecutive year at the Henri Martin resort, where it is unusually popular.

REISMAN PLAYING KETH'S BOSTON

Boston, June 12.—Leo Reisman and his orchestra is appearing on the bill at Keith's Theatre here this week. Reisman appears regularly at the Hotel Brunswick here.

SPECHT IN NEW OFFICES

Paul Specht has moved into larger and better equipped offices in the Hilton Building at Forty-eighth street and Broadway. He was formerly in the same offices with Al Mouquin, the arranger, on the same floor of his present quarters. Mr. Specht is arranging to develop an extensive orchestra business.

The Specht Orchestra, which he is leading personally, opened last week at the Hotel Astor Roof, where they are playing the dance music nightly, and crowding the resort to capacity.

FAZIOLI WRITING SONGS

Billy Fazioli, piano player with Ray Miller's Black and White Melody Boys, has written two songs, both fox trots, which he placed with local publishers, last week. "Who'll take My Place," a novelty ballad, was taken by the Broadway Music Corporation, and "Blue Eyed Blues," by Fred Fisher, Inc.

HELLER LEADS BIG BAND

SAN FRANCISCO, June 12.—Herman Heller, late director of the California Theatre orchestra, is directing a band of forty pieces at Pacific City, the new beach resort which opened on May 30th. Daily concerts are given in the afternoon and evening.

MARTUCCI AT TROMMER'S

Martucci's Orchestra from the Venetian Gardens, Montreal, opened for the Summer at Trommer's New Edition open air garden in Brooklyn. This is the first time that Trommer's has ever put in an orchestra. In the Fall the Martucci combination will reopen at the Venetian Gardens.

HALLETT CLOSING AT ROSELAND

Mal Hallett and His Orchestra close June 18th at the Roseland dance palace for the Summer, and open at the exclusive Bounhurst, on the Cape Cod Canal, for a limited engagement on July 1st. The orchestra returns to the Roseland for a year's run next September.

WHITEMAN AT CONVENTION

Paul Whiteman and His Palais Royal Orchestra attended the Victor record jobbers' convention in Atlantic City, last Monday and Tuesday. Clyde Doer and his Club Royal orchestra played the Palais Royal in Whiteman's absence.

GUGLIOTTA AT LUNA PARK

CLEVELAND, O., June 12.—Gugliotta and his band are giving concerts on Sundays and holidays during the summer season at Luna Park here. A musical comedy, "All Jazz Revue," is being shown on the stage.

BERT WOOD DIRECTING

SAN FRANCISCO, June 12.—Bert Wood is now directing the orchestra at the Portola Theatre, here, succeeding W. Prior, who is now directing the orchestra at the Imperial Theatre.

SPITALNY AT THE ALLEN THEATRE

Philia Spitalny is conducting the big Allen orchestra at the theatre of that name in Cleveland, Ohio. The orchestra consists of fifty men and is one of the theatre's principal attractions.

MEMPHIS FIVE FOR VAUDEVILLE

The Original Memphis Five, playing a Summer engagements at Danceland, Coney Island, have been booked for a vaudeville appearance at Brighton Beach, for the first week of July.

WESTPHAL AT RAINBO GARDENS

CHICAGO, June 12.—The new outdoor Rainbo Gardens are now open and Frank Westphal and his Rainbo Orchestra are furnishing the music.

RODEMICK MAKING RECORDS

Eugene Rodemick, the St. Louis leader, is in New York making records for the Brunswick company.

BARETTA AT STARLIGHT PARK

Baretta and his band are appearing at Starlight Park for the season.

NEW FILM COMPANY STARTS

A new motion picture firm has just been formed. It is the Lustre Photoplays, Inc., of which J. W. Foster is the president and Robert Carson, director general.

The plans of the new corporation call for three producing units, which will stage twenty two-reel semi-western pictures; twelve five-reelers and fifty-two one-reel comedies in which Charlie Fang, a Chinese comedian, will be the chief luminary. The first producing unit which will stage the two-reel subjects will begin work next Monday at Plattsburgh, N. Y., where a studio has just been completed for the use of Lustre Photoplays. Judith Jordan will be starred in these short subjects.

RANCHER SUES ACTRESS

CHICAGO, June 12.—John R. Roberts, a wealthy rancher and oil man of Texas, has filed suit against Gladys Wells, an actress of this city, claiming \$50,000 in breach of promise. Miss Wells claims that because he presented her with furs and jewels, that he regarded her as his property, bought and paid for. She said she refused to marry him, and that he wants to force her to, or make her return his gifts.

"MID SUMMER FOLLIES" AT PARK

AKRON, Ohio, June 12.—The Ganford Amusement Company, Earl Crawford, manager, opened the Lakeside Park Casino on June 11th, with William Bachelors and Schoefer's "Midsummer Follies" company headed by Ethel Shutta.

WANTED
ONE VELOUR DROP

approximately 22 x 26 feet, also stage setting for stage 26 ft. wide, 18 ft. deep and 22 ft. high, state price, condition and location. Address T. M. TOWNSEND, Board of Education, Schenectady, N. Y.

Universal Scenic Artist Studios

extends an invitation to acts who are playing in and around Chicago, to inspect their latest creations in Batik and other fabrics.

We have a miniature stage on which we have created and designed scenery for the following acts for the coming season:

HENRY SANTRY	THE ROYAL DANES	VERNA MERCEREAU
FOUR MARX BROTHERS	LA FRANCE BROTHERS	6 ANDERSON SISTERS
GEORGE BROWN	CHAS. T. ALDRICH	YORK & KING
THREE BANJOYS	JOE COOK	ALEXANDER & JOHN SMITH
RODERA & MARCONI	RUBY NORTON	O'NEIL & MACK
	AND MANY OTHERS	CLIFFORD WAYNE TRIO

We offer our service in lighting and staging your act without charge.

Let us help you.

STATE LAKE BUILDING

L. P. LARSEN, Managing Art Director. Phone Dearborn 1776

CHICAGO

McNALLY'S BULLETIN No. 7

PRICE ONE DOLLAR PER COPY
IT CONTAINS THE FOLLOWING GILT-EDGE,
UP-TO-DATE COMEDY MATERIAL:

20 Screaming Monologues.
12 Roaring Acts for Two Males.
11 Original Acts for Male and Female.
57 Sure-Fire Parodies.
Great Ventriloquist Act.
A Roof-Lifting Female Act.
A Rattling Quartette Act.
4 Character Comedy Sketches.
9 Character Tableaus, Comedy and Burlesque.
12 Corking Minstrel First-Parts.
A Grand Minstrel Finale.
Hundreds of Sidewalk Conversations for Two Males and Male and Female.
Remember, the price of McNALLY'S BULLETIN No. 7 is only one dollar per copy, with money back guarantee.
W.M. McNALLY
81 East 125th Street NEW YORK

FILM CENSOR DISCHARGED

COLUMBUS, Ohio, June 12.—Mrs. Evelyn Frances Snow, chief of the division of motion picture censorship of Ohio, was discharged from office last week by Director of Education Vernon M. Riegel, her superior, thus ending a controversy which has raged for the past year between her and motion picture men. Mrs. Snow became chief censor last July, when Governor Davis's reorganization bill, putting the department of censorship under the Department of Education, went into effect. Since that time she has been repeatedly attacked by picture men, who charged her with being inefficient and tyrannical in her decisions, refusing to allow many pictures to be exhibited and recalling others she had previously passed.

Not only have the motion picture men consistently objected to Mrs. Snow, but there has been a great deal of unrest in her department, and much bitterness between her office and the governor's.

Director Riegel gave Mrs. Snow only two days in which to vacate her office. He announced that for the present he would personally direct the censoring of motion pictures, and would not appoint a successor to Mrs. Snow for some time. No wholesale review of pictures rejected by her will be ordered, he said, but they may be resubmitted if the facts warrant such action.

"According to the law, I am responsible for the way the division of censorship functions," said Mr. Riegel on Saturday. "I was convinced that if it were to be administered properly a change would have to be made and I made that change. It was made neither for political nor personal reasons."

The censorship situation reached its climax last March when Mrs. Snow was ordered to obey ten rules which were laid down by Director Riegel. These rules provided that all assistants be allowed to censor; that all pictures submitted for censorship be passed upon without delay, and that Mrs. Snow do absolutely no talking for publication without first submitting her interviews to him.

Motion picture censorship in Ohio was created in 1913 by Governor Cox. He appointed Mrs. Maude Murray Miller the first member of the board of censors, on which there were two other people. She served for eight years and no serious trouble ever arose over her decisions. Mrs. Miller gained national fame as the woman who ordered "Kisses to be cut to three feet." She retired in June of last year, when, as she put it, she found it impossible to work with Mrs. Snow, whom Governor Davis had appointed to the board. The censorship division was then placed under the supervision of the Department of Education and Mrs. Snow was given absolute power.

Mrs. Snow refused to allow a great many pictures to be shown in Ohio, among them being "Foolish Wives," the \$1,000,000 picture.

Several months ago Mrs. Miller, the former chief censor, had this to say about her relation with Mrs. Snow, the now deposed czarina of the Ohio screen:

"Not only has Mrs. Snow assumed more authority than the law gives her in rejecting pictures, but she has sought to discredit the work of the previous board."

"Repeatedly she has intimated in her addresses before church audiences and women's clubs that she alone is responsible for most of the good work of the censorship, although she has not failed to profit by the accumulated experience of her predecessors."

"In her public speeches she has criticised me for passing certain pictures when the records of the office show that those films were passed by the two men on the board and rejected by me."

"The motion picture men have rights which even the censor ought to respect."

"Millions of dollars are invested in the

motion picture industry in Ohio, and the censor owes it to the industry to see that pictures which can be passed by eliminating objectionable scenes should have the board's approval."

"I have often seen very bad pictures saved by proper eliminations."

"The motion picture men have proven their willingness to co-operate with censorship, but they have a right to a censorship administered from a broad, sympathetic viewpoint."

"In the eight years I served on the board I always found them willing to clean up a picture if suggestions were made how that could be done without destroying the continuity of the story."

"At first when Mrs. Snow came on the board she was unwilling to take any suggestions from me, and told me she was perfectly capable of censoring the pictures herself."

"Some of the first pictures passed by Mrs. Snow were pretty bad. I refused to vote for many of the salacious pictures which she thought were quite all right. It has only been within the last two months that she has been 'playing up to' the church people, and of course a part of her strategy has been to insinuate that I passed all the bad pictures and she passed all the good ones."

"I think the great trouble with Mrs. Snow is that she changes her opinion too often. For instance, when I censored 'The Queen of Sheba' she sat by my side and greatly admired the picture. She agreed with me on passing it, and signed the censor slip with me."

"When Betty Blythe, the star of the picture, was appearing in person in Columbus, she was invited to the censor office. Mrs. Snow told her that she had to fight to prevent my cutting the picture to pieces."

"Then when she invited the ministers down to see it after she recalled the film, she told them that if she had been censoring it she would never have passed it. She again sent it out for exhibition with parts eliminated."

OPERA BASSO DIVORCED

A decree of divorce has been granted Numa Pompilio Malatesta, basso of the Metropolitan Opera Company, from his wife, Angela Rancone Malatesta.

The suit involved international notice as the defendant has been in Rome, Italy. The co-respondent named is a butcher.

A number of letters were submitted by the singer, which he alleged were written by his wife. One letter is as follows:

"Dearest Pompilio:

"Come and save me, my dear husband and whatever I have done to you, forgive it for our children's sake. Come here and take me away from this brute. You have always been so good to me and can save me now."

"This man has taken from me with his brutality everything I had left. He has left me only my eyes to cry. I received notice of grandmother's death, and this coward did not even let me go to see her or put flowers on her grave."

The Malatestas were married in Bari, Italy, in 1908. According to testimony, Malatesta alleged that his wife and her lover are occupying the apartment for which he had paid the rent.

Malatesta was granted the divorce and awarded the custody of the couple's two children. He has sent a special message to Italy to bring the children here.

ED WYNN CLOSING ON JULY 1

"The Perfect Fool," in which Ed Wynn is starring at the Cohan Theatre, will close its engagement at that house on July 1. The show will lay off a few weeks and then go into Chicago where it will open on Labor Day for a run at the Illinois Theatre.

VAUDEVILLE TO PAY TRIBUTE

As tributes to the late Lillian Russell, two big memorial services will be held this week. One will be nationwide and will be held under the direction of the Keith Vaudeville Circuit on Sunday, June 18, in all the Keith houses throughout the country. It will start at 11 o'clock Sunday morning, when choirs and quartettes in the Keith theatres will start the services with the singing of "The Souls of the Righteous Shall Rest in Peace." The eulogy, which was pronounced over the coffin by the Rev. Edward S. Travers in Pittsburgh, will be repeated by chosen speakers in the different Keith theatres.

The other memorial service will be held on Friday afternoon, June 16, at 3 p. m., at the Hippodrome, by the Actors' Equity, the Palyers, the Lambs, the Friars and Green Room clubs. The general public will be admitted, in addition to all the player folk in New York. President Harding has been invited to attend.

DUNCAN TAKES UP DUTIES

Augustin Duncan, who has been selected for the position of director-general of the newly formed Equity Players, Inc., which has taken a lease on the Forty-eighth Street Theatre, will take up his duties immediately, although the new producing organization will not commence actual rehearsals until some time in August. This is being done so that Mr. Duncan can give all his time to the new association of actors and arrange plans for the first season, which will commence this September.

WASHINGTON HAS TWO STOCKS

WASHINGTON, June 12.—Two stock companies are running here, one at the Belasco Theatre and one at the Garrick. The Belasco Players are presenting this week "The Ouija Board," and the Garrick Players are doing "Three Live Ghosts" this week. Next week the Garrick Players will present "Bought and Paid For," with a cast headed by William Harrigan. The Belasco Players will put on "Getting Gertie's Garter" after the present bill.

ETHEL BARRYMORE, HOPKINS STAR

Ethel Barrymore will appear next season under the sole management of Arthur Hopkins. She will be seen at the Longacre Theatre for two years in plays by Shakespeare, Ibsen, Hauptmann and Eugene O'Neill, at the end of which time she will go on tour in a repertoire of the plays presented.

For the major part of her career, Ethel Barrymore appeared under the management of Charles Frohman, Inc., but since the death of Charles Frohman on the *Lusitania* in 1915 and the death two years ago of Alf Hayman, the close bond between them has disappeared, and rumors of Miss Barrymore's appearance under different managements have been frequent.

With Miss Barrymore signed up with Arthur Hopkins, the banner of the latter now has displayed upon it the three principal members of that family, John and Lionel also being under the manager's direction.

Eugene O'Neill is said to be writing a new play for Miss Barrymore. Hauptmann's "Magda" will be one of the plays she will be seen in this season, it is learned.

SCENIC ARTIST SUES OPERA CO.

Nicholas Konstantinovich Roerich, a Russian Scenic Artist, through his attorneys, Snitkin & Goodman, of No. 229 Broadway, has begun a suit, alleging breach of contract against the Chicago Opera Company.

The suit hinges on the failure of Mary Garden to produce the opera "Tristan und Isolde," during the season just closed. The painter alleges that Miss Garden a year ago last February announced that she would produce the opera during the past season.

The painter further alleges that he had performed considerable work on the production when he was told in May of last year that the influences which rule the Chicago Opera Company were against the production of the opera. For the failure of Miss Garden to compensate him, Roerich demands \$3,500, with interest.

Tel. Ellenville 260F11

We are happy to announce to the theatrical profession the opening of the

HORLICK FARM INN
NAPANOCH, ULSTER CO., N. Y.

A great health resort in the most beautiful spot in the mountains.

All modern improvements

Bathing, Fishing, Rowing, Dancing

Our own dairy and farm products.

Strictly Home Cooking. \$25 WEEKLY

Take your vacation at the HORLICK FARM INN and improve your health and save your money

Professionally yours,

HORLICK & SARAMPA SISTERS

DIRECTIONS: Take Ontario & Western R.R., West 42nd St. Ferry and stop at Napanoch. Notify us in advance and our machine will await you at the station.

RENE FROM PARIS

PERMANENT WAVE BOBBED HAIR \$23.00
ENTIRE HEAD

SPECIAL DISCOUNT TO PROFESSIONALS

112 West 44th Street, New York City

PHONE BRYANT 1969

Room 205

E. F. ALBEE
PresidentJ. J. MURDOCK
General ManagerF. F. PROCTOR
Vice-President**B. F. Keith
Vaudeville Exchange**

(AGENCY)

(Palace Theatre Building, New York)

**B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS**

Artists Can Book Direct by Addressing W. Dayton Wegfarth

TAYLOR TRUNKS

210 W. 44th ST., NEW YORK

28 E. RANDOLPH ST., CHICAGO

PLAYSFor STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement. Negro plays. Paper, Scenery, Mrs. Jarley's Wax
Works. Catalogue Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York**Insure Your Material Against Theft
REGISTER YOUR ACT**

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to
you as an acknowledgment, and for future reference. The contribution should be signed
plainly by the person or firm sending the same, and should be endorsed by the stage
manager of the show or of the house where the act is being used, or other witnesses.
Further acknowledgment will be made by the names and numbers being published.
Address your contribution to**The Registry Bureau**

NEW YORK CLIPPER, 1658 Broadway, New York

Date

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my

entitled
for Registration.

Name

Address

CERTIFICATES ISSUED

1688—Fred A. Moore—Material.
1689—M. A. E. Becker—Act.
1690—Morris Perlman—Song.
1691—S. E. Cox—Song poem.
1692—Arthur J. Pietron—Song.
1693—Kramer & Johnson—Act.
1694—Moore & Davis—Novelty Act.
1695—Anna Vivian—Song poem.
1696—P. T. Selbit—Novelty Act.1697—Lou Monte—Monolog.
1698—George Le Fevre—Novelty Act.
1699—Casson Bros. & Miss Marie—Act.
1700—Evelyn Delmar—Title of Act.
1701—Toto Hammer—Act.
1702—Clarice V. Ashbaugh—Song poem.
1703—Bailey & Cowan—Act.
1704—Evangeline Deverell—Story.**CENTRAL FIBRE WARDROBE**

45x21x15

\$50.00

45x21x23 1/4

\$60.00

Equal to any
\$75.00 trunk and
guaranteed.**Central Trunk
Factory****SIMONS & CO.**
700 Arch St.
Phila.**OPERA \$5.50 TIGHTS \$11.00
HOSE**White or flesh. GUARANTEED PURE SILK
full fashioned. Cost several dollars more else-
where. Will dye any shade, \$1.00 extra. No
C. O. D. orders. Add 15 cents for postage.**Theatrical Accessories Co.**

1270 BROADWAY, Dept. C, NEW YORK CITY

WIGSReal Human Hair Imported: Irish Comedian, Jew, Dutch-
man, Clown, \$1.50 each. Negro, 80c., 75c., \$1.00. Lady wig,
\$2.00. Tights, \$1.20. Hair Mustache or Goatee, 25c. Cape
Hair, p. yard, 25c. SILKOLINE Tights or Shirts, \$2.25
each. Fake Diamond Ring or pin, 25c. Gold Historic Bar-
ring pp., 50c. Paper Hats, 80c. dozen. Catalog free.
GUS KLIPPERT, 46 Cooper Sq., New York.

Printed by THE TECHNICAL PRESS, NEW YORK

NEVER HAPPENED BEFORE

Bargain Sale of Bal Theatrical Wardrobe Trunks

	Old Price	Cut to
Full size Grey Dreadnaught.....	\$80.00	\$50.00
Full size Black Trouper.....	60.00	37.50
1/4 size Black Trouper.....	55.00	35.00
Full size Green Trouper Dome Top.....	60.00	35.00
Full size Green Trouper Flat Top.....	55.00	30.00

Get busy. Only about fifty trunks in all.

Have you seen the new 1922 trunks? They are wonderful. Send for catalogue.

WILLIAM BAL COMPANY

141 West 36th St.

Phone Fitz Roy 2068

New York City

**CLIPPER
BUSINESS INDEX**

LAWYERS

F. L. Boyd, 17 No. La Salle St., Chicago.

SCENERY

Kahn & Bouwman Scenic Studio
155 West 29th St., N. Y. City. Chelsea 8956.

SCENERY FOR RENT

Amelia Grain, 819 Spring Garden St., Phila-
delphia, Pa.

TENTS

J. C. Goss Co., 10 Atwater St., Detroit, Mich.
Send for Second-hand list.**BASE BALL**

National League

POLO GROUNDS

New York

With Pittsburgh

June 14, 15, 16, 17

With St. Louis

June 18, 19, 20, 21

ZAUDERS MAKE-UPLET US PROVE IT IS BEST
118 W. 48th St., N. Y.**WIGS Toupees Make-Up
WORTH Send for Price List
HILE G. SHINDHELM & SON
100 W. 46th St. New York****TIGHTS****Silk Opera Hose and
Stockings**

Are Our Specialties

QUALITY the BEST and PRICES the
LOWESTGold and Silver Brocades, Theatrical
Jewelry, Spangles, Etc. Gold and Sil-
ver Trimmings, Wigs, Beards and all
Goods Theatrical. Samples upon request.**J. J. WYLE & BROS., Inc.**

(Successors to Siegman and Weil)

18-20 E. 27th St.

New York

MONEY WRITING SONGSA successful music composer and publisher
writes a book explaining how to make money
publishing songs. Contents: Correcting your
Faults, Writing a Melody, Directing the Am-
bitious Young Composer, Placing your Songs
before the Public. Lists over 100 Music Deal-
ers—200 Band and Orchestra Dealers. You
need this book, only one of its kind on the
market. Only \$1.00 Postpaid. Money back if
you say so. UNION MUSIC COMPANY, 315
East Fifth St., Cincinnati, Ohio.

CIRCLE 3148 OPEN TO 8 P. M.

DR. BENJAMIN ALWEIS

SURGEON

DENTIST

1674 BROADWAY, N. Y., COR. 52d ST.

Subscribe for the

New York Clipper**LATEST NEWS**

ON ALL

Departments

Reviews

Vaudeville Dates Ahead

**RATES \$5.00 per year
\$2.50 for Six Months**

Send orders to

CLIPPER CORPORATION, 1658 Broadway, New York